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A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Producer-Exhibitor Combination Threatens Peril to Industry

By ADOLPH ZUKOR

This article by Mr. Zukor first appeared in Variety, October 25th, 1918, and also in Progress-Advance, November 7, 1918.

After careful deliberation, I have decided to comply with Variety's request for a frank expression of opinion on the vital issue that has been developed in the industry by those factors in the trade which are playing the double role of producer and exhibitor. I have been asked repeatedly by exhibitors throughout the country to express my opinion on this important matter, but have always withheld from facing that task because of the belief that my present position and that of the Famous Players-Lasky Corporation might be misconstrued through such a declaration.

Variety's specific recognition of the situation, however, and its request for a definite statement of fact and opinion cannot now be ignored without the same possibility of misconstruction of motive. I therefore feel it my duty, not only to my own company, but to the industry at large, to paint the true picture of a situation which, if permitted to continue, will soon be beyond the control of any one factor, or all the factors in the industry.

The evil of producing and exhibiting coalitions is one of the gravest perils that has ever confronted the motion picture industry. For some time past this condition has been developing and now threatens to halt the industry's progress, if indeed it does not set it back beyond the point at which it first took its place among the organized industries of the day. It has been permitted to develop this far because no one individual, either producer or exhibitor, has dared face the facts himself, and compel other producers and exhibitors to face them with him.

Why Minimize Results?

Let us suppose that we are facing each other and have just decided that we wish to remain in the business in which we are engaged. Do you believe you can produce, distribute, and exhibit motion pictures, all at the same time, with equal ability in all of these three distinct fields? Frankly, I am sure you don't. Then why do a thing if it is not the thing you can do best —or why do other things in addition to the thing you can do best, thereby taking away from the maximum results you could accomplish by concentration upon that one thing? The day of butcher and baker and candle-stick maker embodied in one personage has passed—forever. In the modern industrial and commercial world, under the fusion of keen competition and the application of highly scientific processes, it is the specialist—the expert in an individual field of thought or activity—who alone survives. Young as the motion picture industry is, it has progressed so rapidly and so far within a short space of time as to develop unique talents and create a new variety of specialists. No less true than the physical law that a body cannot occupy two places at the same time is the psychological law that a mind cannot do two separate things equally well.

Able Men Attracted

The tremendous opportunities along new avenues of activity which the motion picture opened up attracted to the industry men with keen and agile minds, men with an inclination toward original thought. These men, obeying the natural law of mind and will, sought that stratum of the trade into which their native talents and tendencies best fitted them. So D. W. Griffith, Cecil B. DeMille, Thomas H. Ince and Maurice Tourneur mingled their dramatic genius with the newborn screen art, and emerged as the foremost creators of the photoplay; so S. L. Rothapfel, Moe Mark, Harold Edel, Eugene N. Roth, Sid Grauman, John H. Kunsky, and many other great exemplars of the art of exhibition—for it is an art in the same degree as that of production—found themselves attracted to the theatre end of the business, to the temples that they knew would be reared in which the people might worship the new amusement-god; so Jesse L. Lasky, Wm. A. Brady and Max Karger contributed their combined administrative and artistic experience and became the great producing executives of the industry; so Hiram Abrams and Walter E. Greene, W. W. Irwin and Richard A. Rowland applied their sound business sense to the new commercial problems which the industry presented for solution, and developed into the foremost distributors of the photoplay. These men all specialized, and in the fields in which they concentrated their efforts have attained their greatest success and prestige.

Specialization Is Insurance

After years of constant thought for the betterment of the industry, for the progress of the organization with which I am associated, and for my personal advancement to the highest point of efficiency which I can possibly reach, I am convinced that the most important question I can ask myself, or any member of my organization is: "ARE YOU SPECIALIZING?" If you are, you are insuring your business or the branch of it in which you are engaged. If you are not, your business is disintegrating, whether it is paying you dividends today or not; for the man who is specializing while you are not will control your business before you have become aware of his interest in it.

But even a more important protection for your business than the fact that you are specializing in your branch of it is the security that comes of the knowledge that others are also specializing in their branches of the industry; for unless there continue to be producing specialists, scenario specialists, financial specialists, the greatest and most elaborate theatres will not have attractions for their screens, the best equipped studios will not have materials for production, the best managed exchanges will not have sufficient film with which to maintain themselves, and the industry will retrograde first and disintegrate finally, because of the lack of specialization. Translate the thought into every-day terms of your own business. The only way a retailer can assure himself of a consistent quantity and quality of any product is to encourage the manufacturers of that product to produce it at a profit to themselves. The only way a manufacturer can assure himself of a consistent revenue is to make that product as well as he possibly can and then sell it to the retailer at a price so low, in proportion to the quality, that the latter can sell it again at a profit to himself. But the quality of the goods must be high enough to sell itself over again. That is the big problem in every industry today, and in the motion picture business as well—TO MAKE THE VERY HIGHEST POSSIBLE QUALITY AT THE LOWEST POSSIBLE SELLING PRICE.

Exhibitors Have Advantages.

We should all realize that the most effective way to develop the industry to its largest capacity is to maintain a broad, open field of endeavor in its every branch. The exhibitors now enjoy the advantage of having the choice of several well-established feature programs from which they can select any range of subjects suitable to their individual requirements. Also because these producing firms are well estab-

(Continued on next page.)

[Advertisement by Famous Players-Lasky Corp.]

Producer-Exhibitor Combination

lished they are in a position to produce pictures far ahead of release date, giving the exhibitor an added advantage in being able to arrange his bookings far in advance, and therefore avail himself of a careful selection of subjects. The producers, in feeling that they have all the exhibitors in the country as prospective customers, are encouraged to make greater efforts and expend bigger sums for their productions and equipment. On the other hand, the exhibitors, in keeping all their lines open, have the choice of all the productions on the market. In this manner the business opportunities of both factors are unrestricted and permissible of any possible expansion. The moment the exhibitors limit the market of producers, or the producers limit the buying opportunities of the exhibitor, the business is retarded and its growth is stunted. The retailer of every other business examines all the samples of the product in which he is dealing, and selects the best. The exhibitor is the retailer of the picture industry, and should follow the same merchandising principle of examining all the samples and selecting the best for his requirements.

Why build barriers about your own business—why limit your own field—why create your own competition?

There are psychological influences which impair the efficiency of the exhibitor who produces or the producer who exhibits. The exhibitor judges human nature in the aggregate by the comparatively small number of people who visit his theatre. Very often there are sectional differences of opinion. We see the manifestation of this principle in politics, and with plays and novels. The exhibitor-producer is apt to read the nation's amusement desires by the box-office receipts in one type of theatre—for the small exhibitor can have no interest in a producing company.

A Difficult Art

It seems amazing to me that while the producer has always appreciated the intricate groups of knowledge necessary to an exhibitor for the successful carrying on of his business—comprising a mastery of architectural values, the importance of light effects and other mechanical matters, not to mention a knowledge of exploitation and the public at large—the exhibitor has always under-estimated the importance of the units and the specialized knowledge and experience that go into the making of a successful producing concern.

Producing motion pictures is a specific and difficult art. It calls for organization and development along many new avenues of thought; it requires a capable scenario department for the selection of material and for the preparation of it, when it is secured, to the needs of the stars and in accordance with the desires of the public; for a staff of directors that can take that material and transfuse life and reality into it, for a list of players, all of whom represent dramatic ability, but each of whom must possess a certain individuality to invest the whole scheme of their work with variety (one of the most essential factors in continuously pleasing the public). All this means organization and constant improvement. It means years of experience. I can safely say that it required six years of constant effort and unending labor to bring the organization of the Famous Players-Lasky Corporation to the stage of efficiency it has now reached, and it will take twice as long to duplicate this record, for the reason that the raw materials, both physical and personal, were at our disposal with which to fashion this machine, in a greater degree than they could now be available to any other unit in the industry, existent or future.

Specialization Essential.

Have all the producers and distributors adhered to the important principle of specialization in their chosen fields? If they had, the following could never have been possible.

A certain star attains great eminence and a powerful public following. She is worth a hundred times the salary of an equally famous stage star, because of the peculiar mechanism of the photoplay, which permits her to crowd a hundred theatres simultaneously instead of only one. She has a contract, which eventually expires. The producer with whom she has been identified for years, who has proudly and gladly watched her progress and has assisted that progress as much as possible, wishes to renew that contract, with a substantial addition as a tribute to her augmented popularity and greater ability—gained under the excellent producing conditions with which he has surrounded her. A group of exhibitors joined on a co-operative basis offers her a bigger sum. The producer cannot ignore his investment in that star, his efforts of years, his associates and their interests—he is compelled to offer still more for the contract which he could have obtained without the counter-offer for far less.

Who Pays? The Exhibitor!

The producer wishes to pay this star, as he does every other star, in accordance with her box-office value. He wishes her to have all the money that can be derived from the theatres, provided there remains a profit for the exhibitors. He knows that as a basic principle of human nature, the more money she receives for her services, the greater incentive she will have for more devoted effort. But he does not wish to pay her a sum based upon **inflated** box-office values, even if they are inflated by the exhibitors themselves through their producing competition, because it creates an artificial and unhealthy condition for the whole industry, including the producer, the exhibitor, and even the star in question.

This situation, in which retailers deliberately and systematically arrange to pay more for the product they have to buy than they would normally have to pay, has no parallel in the annals of business, and is unequalled in any other industry in the world. The exhibitors are not only creating their own competition by contesting the plans and policies of established producing companies, but they are directly paying the cost of this competition in the form of higher rentals. And the worst of it is that the cost of this destructive and futile practice is paid not alone by the few exhibitors responsible for the condition, but by every other exhibitor in the country. Certain exhibitors who feel that they can pay less for pictures by joining together in affiliation of exhibitors are right in one part of their theory—they will pay less for pictures—but they will get poorer pictures. If all the exhibitors paying $50 a day decide they will pay no more than $25 a day, they will get pictures just half as good as those they are receiving today. Can't you see that this result must follow?

Quality Suffers

If the producer makes a picture that he knows will take in altogether $100,000, it is certain that he is not going to spend $125,000 to make it, even if the type of subject requires that amount, or a greater sum, for adequate treatment. This inevitably means deterioration of quality, and therefore retrogression of the entire industry. If the exhibitor, therefore, who can afford to pay more for pictures than the price he would like to pay, faces this fact and is content to accept a less quality for less money, he may and can have his desire fulfilled almost immediately, and he may even make more money temporarily by such a change. I am prepared to go even this far in order to frankly face his view; but will he retain his present public and attract a new following to his theatre if he does not show better and better pictures all the time? This statement is not unsupported by actual fact. Take the history of the industry—look back upon the producing concerns who started out with a very promising producing program, with ambitions to produce an excellent quality of pictures, and many of whom indeed actually produced excellent pictures in the early stages of their existence. The exhibitors began cutting their rentals, and the quality of the pictures began to drop just as quickly and as surely. The high salaried technical experts were discharged; many of less ability replaced them — and trade

Threatens Peril to Industry—*Continued*

marks that bade fair to challenge the world's attention as representative of a high quality product, deteriorated, and in many cases have become a joke in the trade and to the public.

Poorer Goods For Less Money

It is not necessary for me to mention names to establish that fact. Every exhibitor in the country will think immediately of at least three concerns that entered the business under very auspicious conditions and with a high quality product to present to the trade. The exhibitors have driven these concerns to the minor positions they occupy today, only because they recognized their power to obtain that product for less money. They paid less and they got less. Not only did they lose in that respect, but they deprived themselves of a much bigger benefit by destroying a producing competition that would have exerted a much larger influence upon their business by creating a stimulus for better quality that only serious competition can make certain.

Cheap pictures are more easily made than good pictures because they do not require the same amount of heartbreaking thought and energy, aside from the difference in money; but a series of cheap pictures today in the majority of theatres throughout the country would kill the industry more quickly than it would have been killed five years ago, but for the advent of better pictures, for the reason that the public is more discriminating now than it was then, and would, therefore, tire of the cheap product far more quickly and permanently.

Upon what does the future of the motion picture industry depend? Upon the man-power and woman-power engaged in it. Do you recall what Andrew Carnegie said when he was queried as to which he would rather lose—his organization or his plants? He replied that he would rather lose his plants ten times than lose a single part of his organization, for without the latter the plants would be idle, but with it he could build his plants again in a year.

Organization Meets Test

Drawing a little analogy, when the Famous Players' studio burned down on September 11, 1914, the company could not have proceeded to rehabilitation if it did not have the loyalty of a **splendid organization** with **special abilities.** Such an organization develops only from the principle of specialization. Every man knew the part he was to play in any emergency and was equipped to perform it with speed and accuracy. The fact that this organization was equipped so perfectly and manned so well made it possible for us to keep on the supply of pictures to exhibitors without a moment's interruption, thereby protecting him from loss or even inconvenience. This was a direct manifestation of the power of good to the exhibitor himself in supporting fully the plans and policies of reputable producing companies. Such results are built only upon concentrated efforts. Upon the men and women, the boys and girls, in the studios, theatres, exchanges and executive offices of producing and distributing companies, depend whatever greater glories are yet to crown the motion picture art.

Do Not Scatter Energies

Let them grow and develop in one sphere of activity, let them become experts, specialists. Do not let them scatter their energies and distribute their talents over so wide a field as to have no weight in any one. This appeal extends to the leaders as well as the followers, to the chiefs as well as the subordinates, engaged in whatsoever branch of the industry. Let us all co-ordinate our work, producing, distributing, exhibiting, to the best of our mutual interests—which all the better elements of the trade are now trying to do—but let us avoid such a close unification that the exhibitor becomes wholly or partly a producer or the producer slightly or extensively an exhibitor.

For then it will be nobody's business!

Another important defect in the present relations between exhibitors and producers emanates from a tendency on the part of exhibitors in certain cities throughout the country to dominate the business of exhibitors in smaller surrounding communities, creating for themselves an artificial power over these smaller exhibitors, and in this manner limiting their choice of subjects. Already there have been evidences of dictation to the smaller exhibitors as to which pictures they should or should not be permitted to produce. I have always been unalterably opposed to this dictatorship because it is bound to limit the natural growth and independence of the smaller exhibitor and therefore hinder the advance of the entire industry. The exhibitors alone can cure this evil by a resolute refusal to be drawn into any allied booking scheme, even if the results promised are of temporary benefit to themselves. It is only the man who looks ahead who will be in the business a few years hence, and all temporary profits should be measured by what his status in the trade will be months after that profit has been made and spent.

Need Is Clearly Seen

I see it today as clearly as I saw the need for better pictures in 1912, that if the producer and exhibitor do not co-ordinate their interests and permit full and unlimited activity in their own spheres, the industry will drift into the same chaotic condition out of which it emerged only in recent years.

If exhibitors establish or rent studios for the production of pictures the producers will have to build theatres, not in order to rebuke the exhibitors, but for the simple reason that that will be the only means open to them to protect their producing investments. Such a condition would result in ruinous competition in both branches of the industry, but the producer would have the advantage because he would already have the goods to sell, and the ability and the experience to make the better pictures.

No Room For Disorders

I hope the situation never develops to such a point. So does everyone else who has analyzed the business and looks forward to a brighter future for it. Every branch of the motion picture industry is big enough, at present and for future growth, without seeking new worlds to conquer. There are only a few men in each generation who are possessed of inordinate ambition, and it is a curious fact that they invariably fail. Let the motion picture industry, which has become a symbol to the world of twentieth century industrial organization, which within the span of a few years has taken its place among the old and foremost industries of the world, which has become one of the greatest blessings to humanity and an agency of yet unguessed value to future generations—let this industry be free of such disturbers!

Let it not be said when the full history of the motion picture art is written that its glory was blighted and its radiance dimmed by a would-be Caesar or Napoleon, who in destroying himself destroyed also the spirit and will of the constructive workers of the industry.

I appeal to all those who have sought the motion picture as a life-work, and who have found in the world of the studio, the exchange or the theatre an answer to the ambitions within their hearts calling for expression. I appeal to them to protect their worlds from invasion—not that they might go on making more money, but that they might expand their abilities and increase their efficiency the better to contribute to the motion picture's greatness.

WHAT BRANCH OF THE BUSINESS ARE YOU IN?

WHAT IS YOUR FUTURE?

WILL YOU HAVE A THEATRE OR A STUDIO?

As surely as there is a natural law of compensation, as surely as there is an irresistible impulse for self-preservation, as surely as there is a point beyond which competition becomes an evil instead of a benefit, so surely, if you want both, you will have neither.

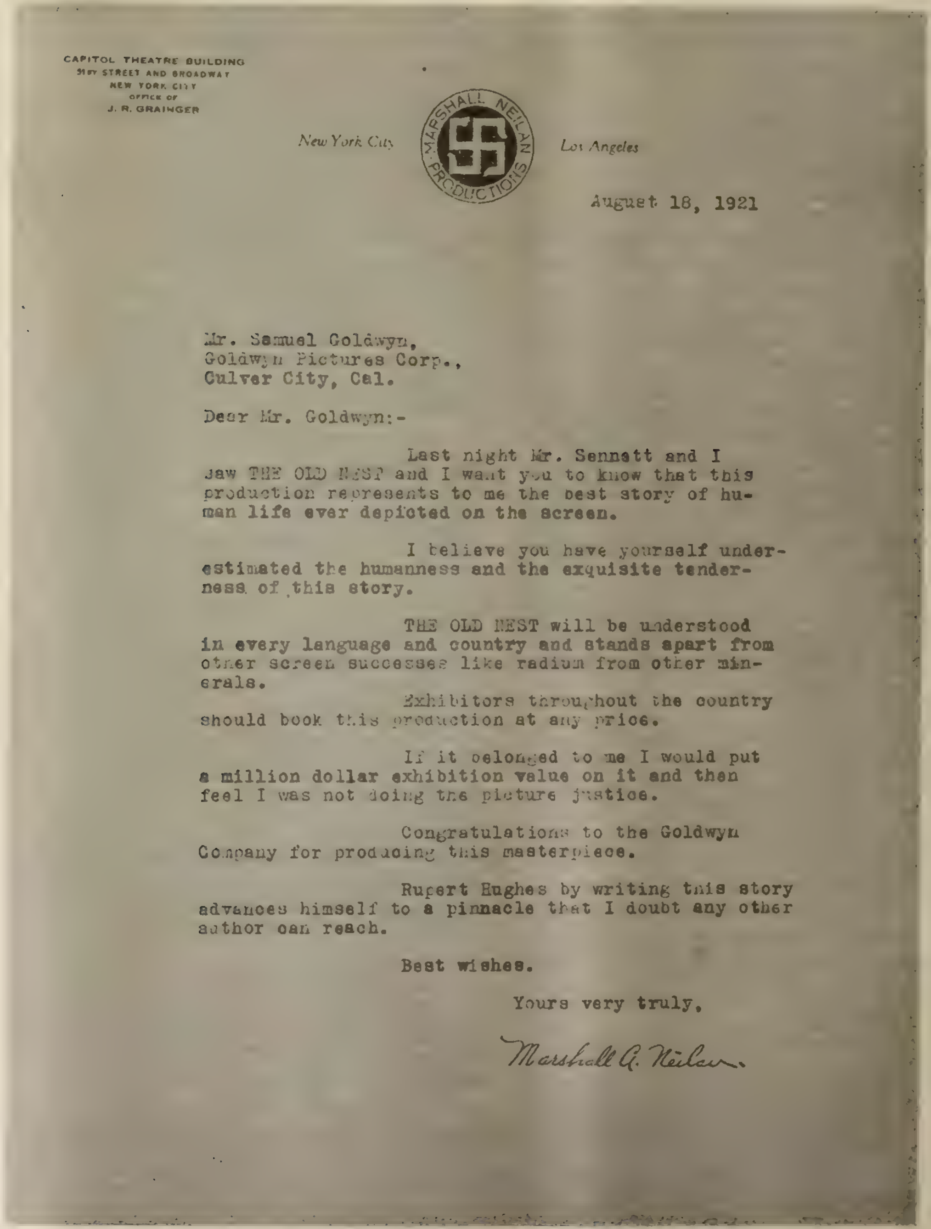
ADOLPH ZUKOR.

[Advertisement by Famous Players-Lasky Corp.]

MARSHALL NEILAN

to

SAMUEL GOLDWYN



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51ST STREET AND BROADWAY
NEW YORK CITY
OFFICE OF
J. R. GRAINGER

New York City MARSHALL NEILAN PRODUCTIONS *Los Angeles*

August 18, 1921

Mr. Samuel Goldwyn,
Goldwyn Pictures Corp.,
Culver City, Cal.

Dear Mr. Goldwyn:-

Last night Mr. Sennett and I saw THE OLD NEST and I want you to know that this production represents to me the best story of human life ever depicted on the screen.

I believe you have yourself underestimated the humanness and the exquisite tenderness of this story.

THE OLD NEST will be understood in every language and country and stands apart from other screen successes like radium from other minerals.

Exhibitors throughout the country should book this production at any price.

If it belonged to me I would put a million dollar exhibition value on it and then feel I was not doing the picture justice.

Congratulations to the Goldwyn Company for producing this masterpiece.

Rupert Hughes by writing this story advances himself to a pinnacle that I doubt any other author can reach.

Best wishes.

Yours very truly,

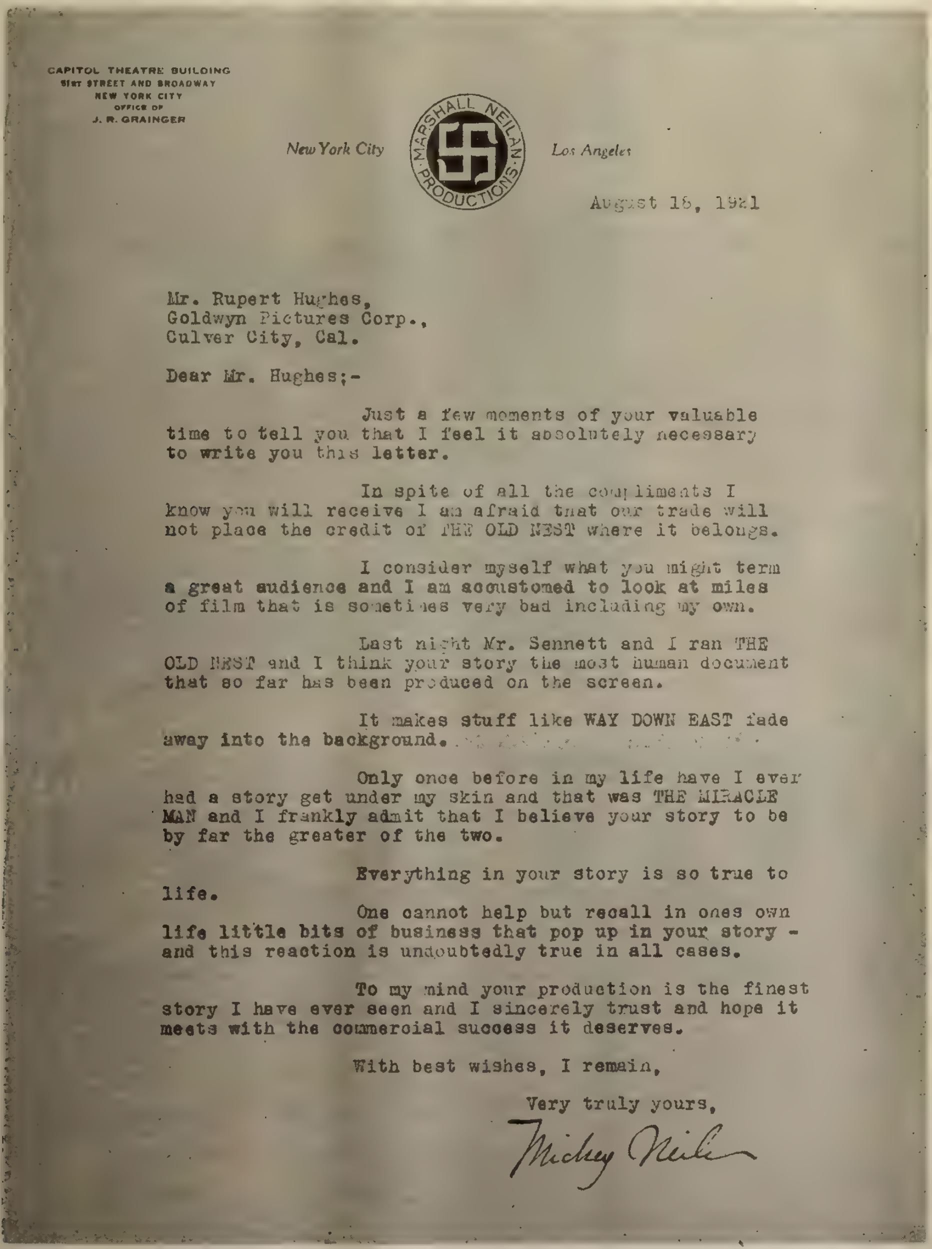
Marshall A. Neilan

SEPT. 11 IS THE DATE

MARSHALL NEILAN

to

RUPERT HUGHES



CAPITOL THEATRE BUILDING
51ST STREET AND BROADWAY
NEW YORK CITY
OFFICE OF
J. R. GRAINGER

New York City MARSHALL NEILAN PRODUCTIONS *Los Angeles*

August 16, 1921

Mr. Rupert Hughes,
Goldwyn Pictures Corp.,
Culver City, Cal.

Dear Mr. Hughes;-

Just a few moments of your valuable time to tell you that I feel it absolutely necessary to write you this letter.

In spite of all the compliments I know you will receive I am afraid that our trade will not place the credit of THE OLD NEST where it belongs.

I consider myself what you might term a great audience and I am accustomed to look at miles of film that is sometimes very bad including my own.

Last night Mr. Sennett and I ran THE OLD NEST and I think your story the most human document that so far has been produced on the screen.

It makes stuff like WAY DOWN EAST fade away into the background.

Only once before in my life have I ever had a story get under my skin and that was THE MIRACLE MAN and I frankly admit that I believe your story to be by far the greater of the two.

Everything in your story is so true to life.

One cannot help but recall in ones own life little bits of business that pop up in your story - and this reaction is undoubtedly true in all cases.

To my mind your production is the finest story I have ever seen and I sincerely trust and hope it meets with the commercial success it deserves.

With best wishes, I remain,

Very truly yours,

Mickey Neilan

SEPT. 11 IS THE DATE

HAZEL DAWN

IN

"DEVOTION"

By A. J. Bimberg

The dazzling beauty of Hazel Dawn, and the strong personality of E. K. Lincoln make this drama of American domestic life a picture of high audience value. It combines to fine effect the elements which make a production "go" with audiences of every type.

"WELL WORTH WHILE"

"A screen play full of action, developing many tense situations, with an unusual and unlooked for climax, yet pointing a great moral, is out of the ordinary, yet such a picture is 'Devotion.' The picture is well worth while."

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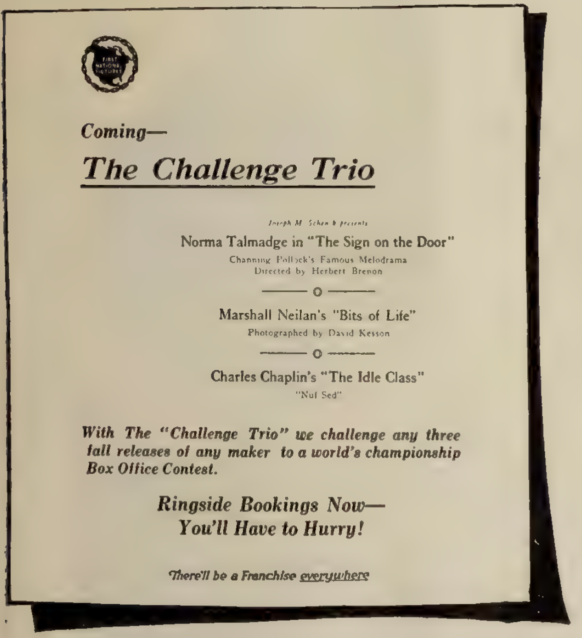

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Joseph M. Schenck presents

Norma Talmadge in "The Sign on the Door"

Channing Pollock's Famous Melodrama

Directed by Herbert Brenon

Marshall Neilan's "Bits of Life"

Photographed by David Kesson

Charles Chaplin's "The Idle Class"

"Nuf Sed"

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with

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The great American drama of all time with a great American cast.

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A Jane Murfin-Lawrence Trimble production—A wonder story of the wilderness and the love story of a dog and a she-wolf.

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From Thomas Edgelow's Story
By Permission of Young's Magazine
Directed by George Archainbaud

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PICTURE BEEN
AWAITED WITH
GREATER
ANTICIPATION;
NEVER HAS
ANTICIPATION
BEEN SO ◇ ◇ ◇
SPLENDIDLY
REALIZED !

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presents

"The Three Musketeers"

BASED ON THAT IMMORTAL NOVEL BY ALEXANDRE DUMAS

Adaption, Costuming, Research under
EDWARD KNOBLOCK

Direction under
FRED NIBLO

Photography under
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greatest production

'WAY DOWN EAST'

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A Splendid Success at its New York Premiere

"Fresh from a view of 'Disraeli,' George Arliss seems to us the screen's greatest artist . . . Henry Kolker has done a great piece of work in the direction, and the star, Mr. Arliss, possesses more magnetism than most of the handsome heroes of the screen combined . . . Of all the plays which have been transferred to the screen, it seems that none have been more successfully done than this one of Louis N. Parker's . . . The titles, evidently taken from the play, leave nothing to be desired, and the photography, settings and costumes make 'Disraeli' at least 99 44-100 perfect."

N. Y. Tribune.

"'Disraeli' is distinctly a motion picture event. The distinguished acting of George Arliss is even more effective in the screen version than in the stage success of the same name. Here is a motion picture that is signally intelligent. No one interested in the development of screen art can afford to miss it."

N. Y. Commercial.

"It is extraordinarily well cast, beautifully photographed and endowed with a certain artistic quality that gets you. The final picture of all—the reception of the successful Disraeli by Queen Victoria—is one of the handsomest tableaux I can recall."

N. Y. American.

"'Disraeli' proves a delightful thing . . . dignified, glowing, dramatic and tender . . . The film has many remarkable features. First, its star; second, its truthfulness to its origin; third, its tremendous charm of background and direction; fourth, its excellent supporting cast and so on and so on!"

N. Y. Evening Journal.

"When the final count is in 'Disraeli,' George Arliss' new film, will rank with the notable screen achievements of 1921."

N. Y. Evening Mail.

"Mr. Arliss is a motion picture actor as naturally as he is a stage actor . . . The picture is highly worth seeing for the sake of his uncommonly fine acting."

N. Y. World.

"Mr. Arliss is an exceptional screen player . . . As a screen figure, considered by itself in its motion picture context, Mr. Arliss' 'Disraeli' is vivid and verisimilar and an impersonation that gives the photoplay distinction and puts it well above the average production in interest."

N. Y. Times.

'It is a stimulating and a refreshing oasis in a wilderness of senseless 'photoplay' creations."

N. Y. Evening Globe.

"George Arliss plays with suavity and with all his best saturnine glitter that sardonic role that is probably his most famous on the speaking stage, and for once in a way the screen seems able to convey a good deal of the tang of a personality."

N. Y. Herald.

"Mr. Arliss' skill in making the great Prime Minister of Victoria come to life on the screen is really uncanny. None of the vivid drama . . . has been lost in the play's transference to the screen."

N. Y. Evening Telegram.

"The picture setting forth his adventures in the role of Prime Minister of England has that elusive and much to be desired quality known in easy spoken circles as class."

N. Y. Daily News.

"A Distinctive Production"

UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

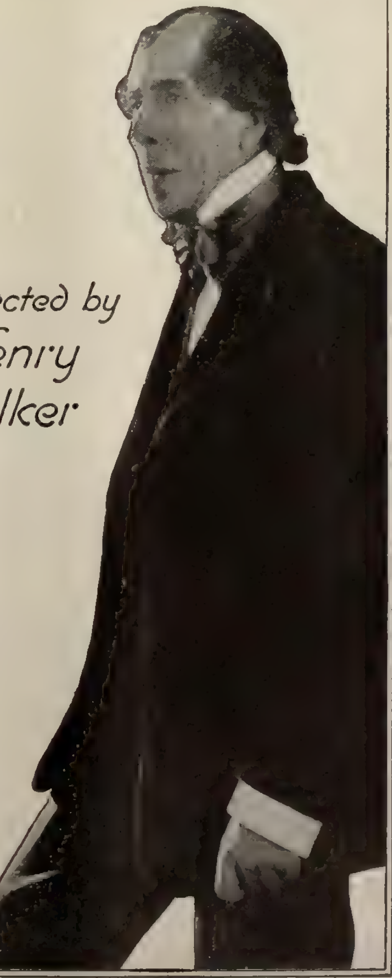
DISTINCTIVE PRODUCTIONS, INC.
presents

George Arliss

in

"DISRAELI"

From his celebrated stage success by Louis N. Parker



Directed by Henry Kolker

SEPTEMBER SPECIAL ATTRACTIONS

◇

Hoot Gibson

in

"Action"

Directed by Jack Ford

◇

Marie Prevost

in

"Moonlight Follies"

Directed by King Baggot

◇

Gladys Walton

in

"The Rowdy"

Directed by David Kirkland

◇

Frank Mayo

in

"The Shark Master"

Directed by Fred Granville

◇

Cuddle up to **UNIVERSAL** You'll be Needing Us

NOW!

CARL LAEMMLE presents
The Amazing story of

The story that had 2 000 000 readers

"NO WOMAN KNOWS"

Directed by
TOD BROWNING,
the man who made
"OUTSIDE THE LAW"

THE biggest HEART-PICTURE of many years—the same triumph of HUMAN SYMPATHY as you had in "Once to Every Woman"—the same APPEALING REALISM. A picture of joys and tribulations, tears and triumphs—as clean as rain, but as vivid as lightning. Book it now for your first thundering Jewel success of the new season.

UNIVERSAL—JEWEL de LUXE

A hundred Laughs—that's a

Century

THE CLEANEST BRIGHTEST ONCE-A-WEEK COMEDY THAT MONEY CAN BUY

FOR EXAMPLE—"Stealin' Home"—about to be released—WID'S says: "A lot of new stuff effectively done. Harry Sweet manages to put over a good many laughs. A brand new stunt is created when Harry eats a lump of soap and discovering his mistake, drinks a glass of water. From that moment on bubbles pour forth. On his way home he stops off at the ball game and is mistaken for the new pitcher. The work he does in the pitcher's box is novel and very funny. This comedy is full of new stuff. No matter how cold your audience may be, they are certain to warm up to this one."

Released through

UNIVERSAL

Brownie

Harry Sweet

Baby Peggy

Charles Dorety

52 BIG LAUGHS A YEAR

AMERICAN FILM COMPANY, Inc.

6227-35 Broadway Chicago, Ill.

offers

THE TWIN SIX

TWELVE PROVEN SUCCESSES—ALL FIVE REELERS

Covering The Whole Gamut of

ACTION! BEAUTY! THRILLS!

William Russell

WILLIAM RUSSELL

—IN—

"FROM THE WEST"
"QUICK ACTION"
"A ROUGH-SHOD FIGHTER"
"HIGH-GEAR JEFFREY"

4 5-*Reel Knockouts—Directed by Edward Sloman*

Supporting Casts Include:

Francelia Billington
"Bull" Montana
Clarence Burton
Harvey Clark
Charlotte Burton
Harry Von Meter

MARY MILES MINTER

—IN—

"THE YOUTH'S MELTING POT"
"SALLY SHOWS THE WAY"
"THE VIRTUOUS OUTCAST"
"THE MARRIAGE BARGAIN"

4 5-*Reel Human Interest Dramas—Directed By James Kirkwood*

Supporting Casts Include:

Perry Banks
Gertrude LeBrandt
Eugenie Ford
George Periolat
Charles Newton
Marie Van Tassell
Harvey Clark
Clarence Burton

Mary Miles Minter

Helen Holmes

HELEN HOLMES and J. P. McGOWAN

—IN—

"A CROOK'S ROMANCE"
"THE MOONSHINE MENACE"
"THE MAN FROM MEDICINE HAT"
"THE LOGGERS OF HELL ROARIN' MOUNTAIN"

4 5-*Reelers of Mystery-Tension-Suspense-Romance-Action*
Red Blooded Tales of Adventure. Directed By J. P. McGowan

Supporting Casts Include:

Paul C. Hurst
L. D. Maloney
Thomas J. Lingham
William Brunton

NOW AVAILABLE AT THESE INDEPENDENT EXCHANGES

ATLANTA—Savini Films, Inc.
BOSTON—Klein Distributing Corp.
CHICAGO—Blackstone Pictures, Inc.
CINCINNATI—Standard Film Service Co.
CLEVELAND—Standard Film Service Co.
DETROIT—Standard Film Service Co.
DALLAS—R. D. Lewis Film Co.
DENVER—Merit Film Co.
INDIANAPOLIS—Crescent Film Exchange
KANSAS CITY—Standard Film Corp.
LOS ANGELES—Clune Film Exchange
MILWAUKEE—Mid-West Distributing Co.
MINNEAPOLIS—Elliott Film Corp.
NEW YORK CITY—Aywon Film Corp.
OMAHA—Fontenelle Feature Film Corp.
PHILADELPHIA—Consolidated Film Exchange
PITTSBURGH—S. & S. Film & Supply Co.

WARNER BROS.

SUPREME SENSATION

WHY GIRLS LEAVE HOME

FEATURING

ANNA Q. NILLSON

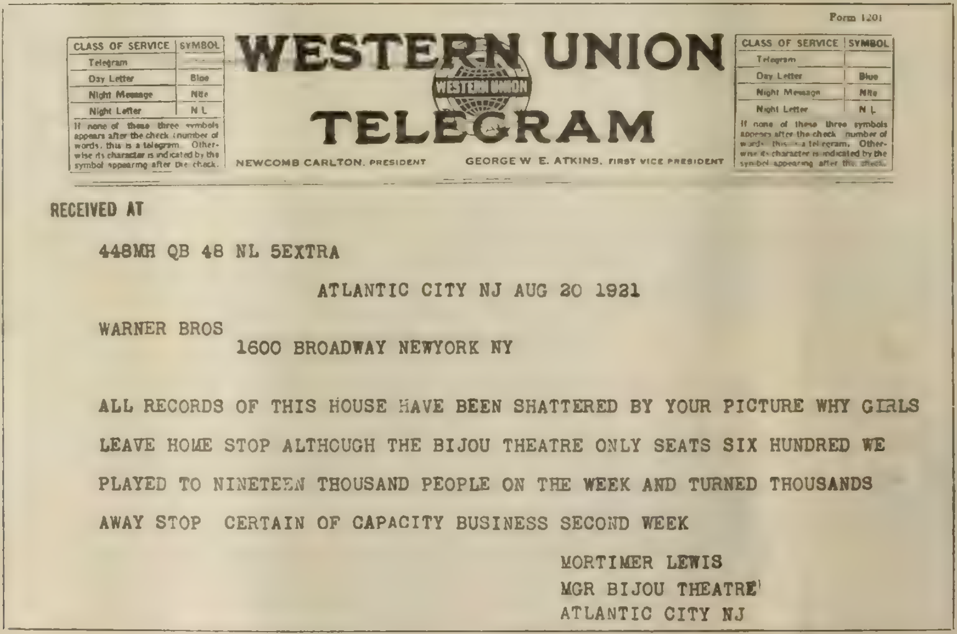
ADAPTED FROM THE FAMOUS STAGE SUCCESS

PRODUCED BY HARRY RAPF

DIRECTED BY WM. NIGH

BREAKS HOUSE RECORDS

AT PREMIER SHOWING



Form 1201

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Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words), this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE PRESIDENT

CLASS OF SERVICE	SYMBOL
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Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words), this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

448MH QB 48 NL 5EXTRA

ATLANTIC CITY NJ AUG 20 1921

WARNER BROS
1600 BROADWAY NEWYORK NY

ALL RECORDS OF THIS HOUSE HAVE BEEN SHATTERED BY YOUR PICTURE WHY GIRLS LEAVE HOME STOP ALTHOUGH THE BIJOU THEATRE ONLY SEATS SIX HUNDRED WE PLAYED TO NINETEEN THOUSAND PEOPLE ON THE WEEK AND TURNED THOUSANDS AWAY STOP CERTAIN OF CAPACITY BUSINESS SECOND WEEK

MORTIMER LEWIS
MGR BIJOU THEATRE
ATLANTIC CITY NJ

DISTRIBUTED BY

WARNER BROS.

1600 BROADWAY, NEW YORK

FOREIGN RIGHTS CONTROLLED BY

APOLLO TRADING CO., 220 W. 48th Street, New York

Playgoers Pictures Inc
presents

MARJORIE DAW

in

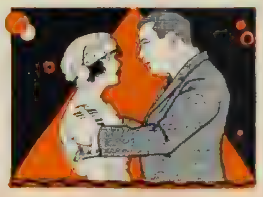
The Butterfly Girl

with
King Baggott and Fritzi Brunette

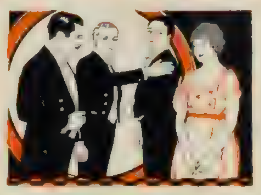
You will laugh with, love with and sympathize with this charming girl in her flight through the romantic period of life.

It is one of those pictures of happy entertainment that form the genuine backbone of every theatre. It is a friend and patron maker

Pathé
Distributors



Some took the butterfly girl seriously, and she even became serious herself.



Big eyes and a baby stare, and a feeling that was almost too serious for a BUTTERFLY.

Some she caught smiling. The come-hither glance was her specialty. Her smile was for present company but her eyes were on the other girl's fellow.

Sometimes she liked to show how much she knew about business. It was thrilling to see how a man responded when he saw that you knew all about his affairs—even the telephone numbers on his desk.

But once in a while something happens to the BUTTERFLY. This one was touched by the poverty, and the quaint soul beauty of poor children. So the butterfly stuff proved only the froth—she was really a wonderful girl.

PLAYGOERS PICTURES, INC. PRESENTS

MARJORIE DAW IN THE BUTTERFLY GIRL

WITH KING BAGGOTT AND FRITZI BRUNETTE

DISTRIBUTED THROUGH PATHÉ EXCHANGE INC

PRESS OF
THOS. B. BROOKS, N. Y.

INDEPENDENT—

DOUBLEDAY PRODUCTION CO.

presents

LESTER CUNEO

in a series of

8 SMASHING 5 REEL WESTERNS

Released every 7 weeks - 1st release Aug. 15th

"BLUE BLAZES"

By Henry McCarty and Leo Meehan - *Directed by* Robt Kelly

Supervised by

CHARLES W. MACK

THRILLS! DRAMA!! ROMANCE!!!

Announcement of Distributors Names Later—

WESTERN PICTURES EXPLOITATION Co
Irving M. Lesser - Gen. Mgr.
635 H.W. Hellman Building
Los Angeles -

INDEPENDENT-

DISTRIBUTION-

PRODUCTIONS—

Dramafilms
presents

MOON GOLD

A
WILL BRADLEY
PRODUCTION

"Whenever 'Moongold' is released in Cleveland there will be offered the first real attempt toward putting poetry into pictures.

"The photography is the keenest delight yet found in a complete picture. The picture has a subtle witchery. The exteriors remind one of Hallowe'en with their full moons, half-moons, leafless branches with their wild blossomings."

The Cleveland Plain Dealer—Aug. 6

Oh, Boy! They like it this way all over America! All the smart, class first runs are booking it. It will turn a bad bill into a good bill. That's how good "Moongold" is.

Released by
F. B. WARREN CORPORATION
1540 BROADWAY NEW YORK CITY
BRYANT 4364

What the Critics Say About "The Blot"

Leeds in "Variety": This Lois Weber picture should clean up a tidy sum of money. It touches the heart. It is sensible, intelligent and on a live topic—A good market bet.

Taylor in "Motion Picture News": The fertile mind of Lois Weber has turned from marital and sex problems and "The Blot" is a splendid example of her powers. There is a real depth to her theme.

Weitzel in "Moving Picture World": Bear down hard on the theme of this story. The underpaid white collar professions are always good for a strong appeal to the public. Lois Weber has provided a strong human theme in "The Blot."

Wid's Daily: There is a splendid human interest in "The Blot," and a great deal of heart interest besides.

Weekly Film Review, Atlanta: Real, deep and vital. Had Miss Weber sought the world over it is doubtful if she could have found a subject of more human interest and sincere appeal.

Reel Journal, Kansas City: Unquestionably Lois Weber's best work. Better than "Humoresque." A big score for the industry in its battle against censorship.

New York Telegraph. By reason of its earnestness it is truly dramatic. It is a thoroughly intelligent picture with a purpose.

Released by
F. B. WARREN FBW CORPORATION
1540 BROADWAY NEW YORK CITY
BRYANT 4364

R-C PICTURES

R-C PICTURES
REG. U.S. PAT. OFF.

DORIS MAY

R-C Pictures Corporation is pleased to announce to discriminating exhibitors a series of six master comedy-drama productions in which Doris May will star.

These Doris May-Hunt Stromberg productions are guaranteed to cure Box-Office Blues. Their appearance under the R-C trademark insures the highest quality and the utmost care in every detail.

Doris May needs no introduction to motion picture fans. She has a personality that is different—and unique.

Her spontaneous mirth and humor in a long series of splendid productions have made her the queen of comedy-drama and comedy.

Unusual advertising and publicity will be given Doris May during the year. Exhibitors who book the Doris May series will reap their reward in box office results.

DORIS

in HUNT STROMBERG PRODUCTIONS - - -

CORPORATION

Presents

R-C PICTURES REG. U.S. PAT. OFF.

"Don't Turn Around—You'll Lose A Laugh"

The first Doris May feature to be released as an R-C Picture will be "The Foolish Age."

So human, so full of suspense, so fast and so funny, that if attention is distracted, and someone turns around —he'll lose a laugh.

A mile-a-minute story of a maiden fair who sets out upon the world to spread cheer and happiness.

Directing Miss May will be Wm. A. Seiter—who is both well known and successful, with many box office successes to his credit.

"The Foolish Age" will bring to the screen all the clean and sparkling humor which Miss May displayed with instant success in "23½ Hours Leave."

Remember that the R-C trade-mark stands for quality and service. Don't fail to book this picture.

Prepare for National Joy Week beginning October 16.

MAY

Directed by WILLIAM A. SEITER *Scenario by* VIOLET CLARK *Photographed by* Bert Cann

EXTRAVAGANT CLAIMS

SOME years ago none of the moving picture trade publications were members of the Audit Bureau of Circulations.

MOVING PICTURE WORLD was the first trade paper in the field to make application for membership. The others followed our lead.

Today the old extravagant claims cannot be made—the A. B. C. statement showing exact circulation is accepted by the largest advertisers in this and other fields.

There are only two things to consider in buying advertising—first, an A. B. C. statement; second, the influence of the publication.

This publication announces with pride that its influence has been extended to 1178 additional exhibitors in the last 6 months.

An A. B. C. statement—not an unsupported claim.

First in Character—First in Influence—First in Circulation

A picture of charming sentiment and romance

William Fox

presents

Shirley Mason

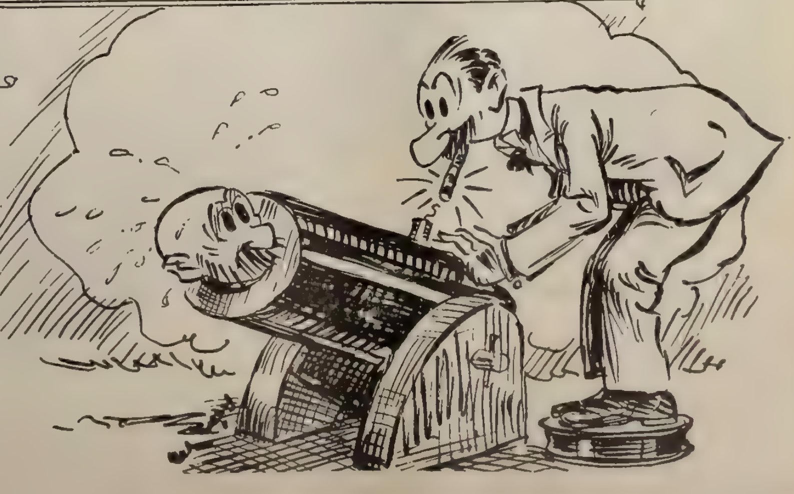
in

"Ever Since Eve"

Story by Joseph Ernest Peat
Scenario by Dorothy Yost
Directed by Howard M. Mitchell

Mutt & Jeff

The world loves its laughter, and Mutt & Jeff are the sure primers that fire the laugh gun. Better today than ever before and made with the same care and attention given a feature picture. Issued weekly in 500 feet lengths.



After a solid year's run in New York

WILLIAM FOX

has released to exhibitors his wonder-play

OVER THE HILL

Read one exhibitor's comment:

PHONE 63728

LE ROY RAYMOND PRES
JAMES SAMS VICE PRES AND GEN MGR
M B RAYMOND SEC'Y AND TREAS

RAYMOND AMUSEMENT CO.
INCORPORATED
OCEAN FRONT AT PIER AVENUE

ROSEMARY THEATRE

OCEAN PARK CALIF Aug.11,21.

Fox Film Corporation,
West 55th Street,
New York City.

Gentlemen:

Just closed the most satisfactory, pleasing and successful engagement of the best picture I have ever played during my fourteen years as an exhibitor.

"OVER THE HILL" did wonders for our house in many ways. It made us many new friends, made better friends out of the old ones, brought people to the theatre we had not seen for months. In fact, it brought them out of the canyons of the Santa Monica Mountains and the low sea flats off Playa Del Rey, both points being quite a few miles from our theatre.

The picture proved to be a self-advertiser after the first day, as business picked up and held to the capacity notch for the full five days' engagement.

We never had an adverse criticism, but hundreds took the trouble to come and praise the picture.

"OVER THE HILL" is a direct source of revenue to the United States Post Office Department, as I know of many letters and post cards sent to those back home after seeing the show.

As a friend to the box office "OVER THE HILL" is 101%. In conclusion would say the patrons of the Rosemary and myself thank you, Mr. Fox, for "OVER THE HILL."

Yours truly,

James Sams.

From the beloved
"Farm Ballads"
of Will Carleton

Directed by Harry Millarde

The New York Times.

SCREEN A PICTURE WITH A PUNCH

IF you have seen dozens of movie villains trap dozens of movie heroines in dozens of strongly walled rooms—if, time after time, you have seen said villains most villainously lock the doors to said rooms and then proceed most menacingly to advance on said helpless heroines—if, invariably and always, you have seen the terrified heroines rush to the locked doors and register horror—"Horror, hold it, horror!"—when they have found the doors locked—and if you have then watched the villains ferociously attack, pursue and struggle to overcome the frantically resisting and futilely fleeing heroines—if this scene has been enacted before your unwilling eyes in movie after movie, then you are bound to shout with joy at the same scene repeated with variations, such refreshing variations, in "A Virgin Paradise," which ended its two weeks at the Park Theatre last night and goes into the Capitol today.

Attention was called to the scene in the review which appeared in THE TIMES the morning after the opening of the Park, but the present writer is enjoying it still, and will enjoy it again every time he sees a conventional villain and heroine carry on in the prescribed manner, so he cannot help referring to it once more.

Gratia Latham, played by Pearl ... is the heroine. Bernard Ho... is the ... Alan Edwards, is ... thinks he will ... she doesn't ... Did Mr. Dawley do it? If ... as he does ... good for him.

It may be noted, too, that Miss White's performance is a delight. She can ... the writer would like to see ... shows ... But she ... persuade ... with anger in ... reproaches ... she was ready to leap. When ... she darts from ... to the door ... Not ...

comedy in "A Midnight Bell,"
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To a

Delighted
Audiences at the
Park and
Capitol Theatres
in New York

William Fox

presents

A VIRGIN PARADISE

Story of the Jungle
and Civilized Hypocrisy

by Hiram Percy Maxim

Directed by J. Searle Dawley

Every Arrow Picture Is An Independent Picture—and a Money-Maker

W. E. Shallenberger

ARROW PICTURES INDEPENDENT

ARROW PICTURES

offer a splendid opportunity for the independent exchange

ARROW PICTURES

give the exhibitor a wide choice of high-class subjects—all proved money makers.

ARROW announces 52 side splitting COMEDIES One Every Week

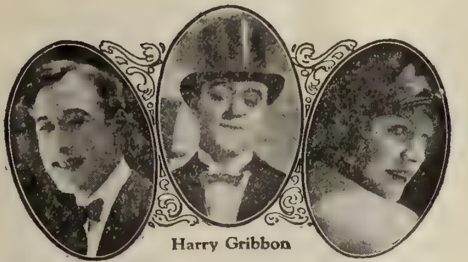
To be sold on franchise basis. Sole distribution arrangements can be made at once for the entire series—ACT NOW!

ARROW—MIRTH-QUAKE COMEDIES

14 Sparkling fun-films produced by Morris R. Schlank, featuring the rip-roaring comedian, Bobby Dunn. He's a riot.

You Can Bank on Every Picture That Bears the Arrow Brand

W. E. Shallenberger


Eddie Barry Harry Gribbon Helen Darling

ARROW BROADWAY COMEDIES

14 special laugh builders starring the former Christie trio, Eddie Barry, Harry Gribbon, and Helen Darling. Need we say more? Produced by Morris Schlank.

Paul Weigel Lilie Leslie

ARROW "CRUELLY-WEDS"

12 rollicking home, sweet home subjects. A roar from start to finish—with Paul Weigel and Lilie Leslie—directed and produced by S. M. Herzig.

ARROW SPEED COMEDIES

12 ludicrous cracker-jacks in which Neely Edwards stars, with Charlotte Merriam, Margaret Cullington, Eddie Baker and Jack Barry. Reggie Morris Productions.

Here's a record breaking comedy program.

Neely Edwards Charlotte Merriam Margaret Cullington

MAKE YOUR ARRANGEMENTS!

ARROW FILM CORPORATION, 220-224 West 42nd St., New York City
Distributors for United Kingdom, Inter-Ocean Photoplays, Ltd., 162 Wardour St., London

CHARLES HUTCHISON

"The thrill a minute stunt king"

in

HURRICA

with

WARNER OLAND

Produced and directed by

George B. Seitz

SEPTEMBER --
"INDEPENDENCE MONTH"
DO·YOUR·SHARE

The most amazingly sensational serial ever released

Filled with the most hair-raising stunts!

Every audience likes to be thrilled.

It doesn't make any difference what class of patronage you have, your audiences are sure to go wild over this serial.

It is jammed with the most startling stunts imaginable. Hutchison, the screen's greatest daredevil, does things that do not seem humanly possible. For nerve, athletic prowess, and disregard for life and limb his equal has never been seen.

Get this serial for the greatest audience value you ever had.

Never Mind the Red Fire;

Never has First National had a better line-up of pictures than those we are offering for the coming season.

It needs no flaming red lights to proclaim the box office value of these attractions.

You need only look at the play, the star, the cast, the director, the producer, to realize their entertainment value and the

Pola Negri

the wild desert dancer in

"ONE ARABIAN NIGHT"

Thousands of people—a wonder city recreated—the master work of Ernst Lubitsch, director of "Passion."

A romance of the Harem with the true spirit of The Arabian Nights, we believe it will far exceed the record of "Passion" as a box office attraction. Although Pola Negri did exceptional work in "Passion" and "Gypsy Blood," it is conceded by everyone who has seen this picture that she surpasses anything she has done before.

CHARLES CHAPLIN

in

"The Idle Class"

Little need be said about any Chaplin picture. This is his next picture for First National. It is full of new laugh-producing stunts and is 100 per cent in entertainment value. You can be assured that Mr. Chaplin has spared neither time nor expense to maintain the same high standard of productoin and laughable situations as "The Kid."

R. A. Walsh

presents

"SERENADE"

with Miriam Cooper and George Walsh

A romance of Old Spain—its flashing eyed senoritas, its bold, fighting cavaliers—a story of an unusual love and of thrilling adventure—an ideal combination of real action with strong heart interest. A picture with an exceptionally attractive atmospheric background and just the kind that makes a strong audience appeal. Directed by R. A. Walsh.

NORMA TALMADGE

in

"The Sign on the Door"

This is without doubt one of the best, if not the very best, Norma Talmadge picture ever produced. The box office of the New York Strand demonstrated this by playing to exceptional business during one of the hottest weeks of the summer. It was adapted from Channing Pollock's stage success by Mary Murillo and Herbert Brenon, and personally produced and directed by Herbert Brenon. Presented by Joseph M. Schenck; photography by Roy Hunt; Technical Director, Willard M. Reineck.

FIRST NATIONAL PICTURES

First National Attractions

There Are Other Good Ones Coming!

We've Got the Goods

artistry with which they have been produced.

Each picture stands on its individual merit and speaks for itself.

It is hard work—plain slavery—to get people away from summer amusements with poor pictures.

Good pictures will win them back!

CONSTANCE TALMADGE

in

"Woman's Place"

Here you have the winsome comedienne in one of the most sprightly of the John Emerson-Anita Loos pictures. You can't go wrong when you have this trio working together. It is particularly suitable for early fall release, but you will find it never too hot nor too cold for this picture to set your patrons into gales of laughter. A Joseph M. Schenck presentation, directed by Victor Fleming; photographed by Oliver T. Marsh; Technical Director, Willard M. Reineck.

John M. Stahl

presents

"THE CHILD THOU GAVEST ME"

Exchange managers and exhibitors who have seen this picture predict that it will prove to be one of the biggest box office attractions of the season. It carries an unusually strong appeal to women, and besides the strong cast, including Barbara Castleton and Lewis M. Stone, there is a child player, Little Dicky Headrick, who grips every heart and makes the tears come. Directed by John M. Stahl, written by Perry N. Vecroff and presented by Louis B. Mayer.

CHARLES RAY

in

"A Midnight Bell"

This is one of Charles Ray's strongest productions both from a box office and an entertainment angle. It is packed with homey love interest and carries a real thrill—just the kind of a picture that the fans love to see Charles Ray in. It is his own production and directed by himself; adapted by Richard Andres from Charles Hoyt's famous stage play. Presented by Arthur S. Kane; photographed by George Rizard.

ANITA STEWART

the inimitable star in

"Playthings of Destiny"

A picture that will take your patrons from the snow wastes and ice fields of the far north through the South Seas into the luxuriant tropics. Full of thrills and dramatic incidents—a love story with a strange and unique angle and a wealth of wonderful scenery in a story that runs half way round the world. By Jane Murfin and Larry Trimble; directed by Edwin Carewe; scenario by Anthony Paul Kelly; a Louis B. Mayer presentation; made by the Anita Stewart Productions, Inc.

First National Attractions

FIRST NATIONAL PICTURES

We'll Tell You About Them Later

C. A. Smith, Queen Theatre, Chilicothe, Ohio.—
I consider the franchise the best asset to our theatres in film service. All First National releases are topnotchers.
THAT'S ANOTHER REASON WHY

There'll be a Franchise *everywhere*

FIRST NATIONAL PICTURES

Why Did Julie Leneau Marry Two Husbands?

In her own baby's eyes she read condemnation of her act—and yet it was done for the child's sake.

For a time she was successful in concealing the fact—then came a day when her two husbands met *face to face.*

That's the tense situation that brings a smashing climax in a drama that pulsates with love and heart interest.

LOUIS B. MAYER

presents

ANITA STEWART

in

"Playthings of Destiny"

Story by Jane Murfin and Larry Trimble; scenario by Anthony Paul Kelly; directed by Edwin Carewe; made by the Anita Stewart Productions, Inc.

A LOUIS B MAYER PRODUCTION

A Picture That Takes You From The Arctics To The Tropics

MOVING PICTURE
World

ARTHUR JAMES
Editor-in-Chief

SEPTEMBER 3
1921

The Tariff Folly

PROTECTING an industry that doesn't want to be protected and can't afford the costs of the protection is a strange business for our Congress, but that is precisely what the lawmakers have set out to do. The proposed tariff on moving pictures produced in other countries and sent here is wholly unfair. It is in fact a serious blow at the entire business of marketing pictures because we as the makers of more moving pictures than all the rest of the world combined, must have a free market abroad or pro-rate the entire costs among American exhibitors. Retaliatory tariffs will unquestionably be levied on American films abroad so soon as the measure becomes a law here.

One big producing firm has figured on the American market for its costs and the foreign market for its profits. With the foreign market bottled by retaliatory tariffs the profits go overboard and a business must make a profit if it is to continue.

Canada is ready to act at once. England, France and Italy will follow. None of these countries has enough great productions to make a dent in the American market, and the industry welcomes the inspiring competition of good art in picture making.

To insist on levying a protective tariff on a business that will be injured by it seems an absurdity. It would be funny if it wasn't so serious.

If power were to be given to the executive to place a tariff on foreign films only when the country of their manufacture placed a tariff or other trade restriction on American pictures then we would arrive at a safe and sound basis of business.

The plan proposed by Congress will have the earned condemnation of American exhibitors who have been through a trying season and can stand no more burdens. It is still another evidence of what politics and politicians will do to the moving picture business so long as the screen fails to make use of its power.

Fortunately there is hope on the horizon, for in the State of New York the movement is already under way to put an end to the work of Governor Miller's three politicians who are now censoring news reels as well as dramas and comedies.

If the Republican party is swept out of power it will be because its leaders fail to correct the Miller blunder. It is just possible that they will see the daylight in time to kill the censor commission themselves, but that hope is slight.

Defeat every opponent of a free screen and keep on defeating them. Then the politicians will learn to let us alone.

Arthur James

Industry's Decision to Enter Politics

"Summer Committees" Badly Worried by Declaration of War

ANNOUNCEMENT that every candidate for the New York State Assembly this fall will be required to go on record as to whether or not he was in favor of a state censorship of motion pictures, came like a bomb to the assemblymen and others about the State Capitol at Albany the past week, and caused considerable apprehension among those who would much prefer to "straddle the fence" rather than to openly commit themselves upon any measure, especially before an election which even this early gives every promise of being warmly contested. Several of the joint legislative committees, popularly known as "summer committees," are meeting these days at irregular intervals at the State Capitol, with the result that there is considerable politics brewing.

There is no question but that there will be many changes in the make-up of the New York State Assembly next January. It was in this body that the Clayton censorship bill originated, although later on Senator Clayton R. Lusk, leader in the upper house, assumed a sort of proprietary interest in the measure, at least to the extent that it was later on known as the Lusk bill. Anyhow, Assemblyman Walter Clayton and nearly 150 other assemblymen are now leaving no stone unturned in their various districts to assure a return to the Assembly next November.

In some districts, such as that from which Theodore Roosevelt comes, and where resignations have occurred, there will be new candidates, while in other districts throughout the state there will be hotly contested primary fights.

The fact that the industry is to take an active part this fall in New York State politics in an effort to do away with obnoxious censorship, is an item of much interest to the candidates, realizing as they do, the great power of the screen. It will be remembered that the censorship bill was only passed in the Assembly last April during the closing hours of the final day, and then only after the hardest sort of a struggle, during which several hours were spent in preliminary skirmishing before the "powers that be" were in a position to trust matters to a show-down in the way of a vote.

Had it not been the censorship bill was one of Governor Miller's pet measures—at least at that time!—it would never have passed. Since the legislature closed, there has been more than one assemblyman who has come out openly and declared that he was sorry that he had ever voted for the measure. It is whispered that H. Edmund Machold, speaker of the Assembly, and who will again be in a position to rule next winter, has been heard to remark that the bill was a foolish one and that in his opinion the governor has since been sorry that it was passed. The very delay that characterized the state chief executive in signing the bill later on and in naming the commission, goes far towards substantiating the allegations on the part of Mr. Machold.

Comes Like Bomb to New York Assembly

Speaker Machold Quoted as Terming the Bill a Foolish One

At any rate, the motion picture industry is getting off with a flying start, something which was lacking last year and which might have been powerful enough to have killed the bill almost in its inception. Legislators admit that those who are open in their declarations for a continued censorship will find hard sledding this fall with the well directed advertising power of the screen pitted against them in their own communities.

Some of the legislators back at the Capitol the past week, made no bones in saying that the New York State Motion Picture Commission was altogether too exacting in demanding an elimination of the bathing girls in the Pathe News. In fact, these legislators declared that when they voted for the bill last April, it was with the understanding that news weeklies would not only be exempt from examination, but also from the burdensome tax which the commission has seen fit to impose following a ruling which it is claimed has been made by the attorney general himself.

If the film industry is successful in securing a written declaration from each candidate for the Assembly, outlining his or her viewpoint on motion picture censorship, and then backing those who are opposed to censorship, a big point will be gained before the session begins on January 1. The attitude of the entire body will be virtually known, and it will be a comparatively easy matter to either amend the present censorship law or introduce and pass a bill which will bring about the abolishment of the commission next July.

In accordance with Governor Miller's plan of economy, the Board of Estimate and Control is now using a force of eight investigators in better ascertaining just exactly why and where so much money is spent. It may be possible that one of these investigators will attach himself to the Motion Picture Commission for a few days in making inquiry as to what salaries are paid to this or that one, their qualifications for the work they do and whether or not this labor justifies the amounts which are being paid, and which, it is rumored, are said to be rather above the ordinary, due not so much on efficiency shown as upon political preference.

The coming campaign for the assemblymen is bound to be an interesting one. In the meantime, as well as during the months to come, the industry will be in a position to do its share toward bringing about the abolishment of the commission. Former Senator George H. Cobb, chairman of the commission, in an interview a few days ago declared that the censorship shears were already becoming rusty, and that with pictures so clean that censorship is unneeded, Governor Miller and the legislature will leave the industry unhampered by censorship, confident that there will be no further need of chastisement, which has already run into thousands of dollars and which has not benefited anyone in particular, except perhaps the three commissioners at $7,500 per, and a rather expensive office force.

N. A. M. P. I. Marshals Forces for Fight Over Taxes With Senate Finance Group

THE National Association of the Motion Picture Industry is marshalling its forces in a concerted and intensive campaign for the removal of the 5 per cent. film rental tax as a preliminary step toward relieving the industry of its excessive burden of taxation. Members are being requested to urge upon their representatives in Congress the necessity for such relief.

Through Saul E. Rogers, chairman of the national association's taxation committee, and William A. Brady, president of the organization, strong arguments for the repeal of the rental tax will be made to the Senate finance committee which next week will begin its consideration of the revenue bill that has been adopted by the ways and means committee of the House of Representatives.

Personal Canvas

Chairman Rogers is now making a personal canvas of the members of the Senate finance committee, placing squarely before them the urgent necessity for immediate relief to the industry by lessening its taxation burden. He is pointing out the fact that while the House revenue bill comes to the rescue of luxuries which only the wealthy can afford, no relief of any kind has been accorded the poor man in his favorite place of amusement.

"This matter is one which affects the public in general," said Chairman Rogers. "Unless a determined drive is made at once to bring forcefully before the senators and congressmen the fact that the public itself, as well as the motion picture industry, is earnestly protesting against the excessive taxation on motion picture entertainment, these war-time excises will remain on the statute books forever.

"It therefore behooves everyone to write at once to his representative in Congress, expressing his personal views on this important matter, because, after all, it is the function of our representatives in Congress to carry out a method of taxation that will afford a measure of relief to the majority of their constituents from the present unfair and undemocratic system of taxation.

"In the House bill that now goes to the Senate for consideration, relief seems to have been granted every luxury. Fur coats, works of art, perfumery and many other luxuries which only the wealthy can afford, have been relieved of the war-time tariffs, but no relief of any kind has been accorded the poor man in his theatre.

Want General Sales Tax

"We are advocating the substitution of a general sales tax to be equally distributed over all industries. It is manifestly unfair for a few industries to be saddled with heavy excise taxes and to allow other industries to be exempt from them. The motion picture and theatrical industries have been selected as targets for every possible form of municipal, state and federal tax, license and franchise fees. So onerous has become this taxation burden that it is impossible for the industry to stagger any longer under such a load.

"The film rental tax was intended as a shifting tax, so that the burden could be transferred from the shoulders of the producers to the exhibitors. While this was possible in the days of prosperity, the exhibitor burdens are today so great that it is absolutely impossible to shift any tax upon him now.

Reduced Admissions

"Increased prices of admission have taken care of these taxes in the past, but if attendance at theatres is to continue, it can be done only through the reduced price of admissions. With the present wage scales and material costs, overhead and maintenance costs, it is almost impossible to bring about a reduction because the lessened cost in labor and materials up to the present has not been a material one.

"In every branch of the industry, from production right through to sales, a period of the strictest economy has set in. The lifting of these discriminatory taxes seems the only possible relief. If it is impossible to lift them entirely, then it is plainly the duty of Congress to rewrite the revenue act and to apply a sales tax equally over every industry in the country and not to concentrate its application to a few industries which are compelled now to carry the entire burden of such taxation.

The Men to Write to

"A general sales tax is operating successfully in Canada and the Philippine Islands and there is no reason why it could not operate equally successfully in this country. It is a tax that is practically self-administrative, eliminates fraud and dishonesty and is levied on the gross turnover of a man's business."

The Senate finance committee which next week will take up the consideration of tariff revision is composed of Senators Boies Penrose, Pennsylvania, chairman; Porter J. McCumber, North Dakota; Reed Smoot, Utah; Robert M. La Follette, Wisconsin; William P. Dillingham, Vermont; George P. McLean, Connecticut; Charles Curtis, Kansas; James E. Watson, Indiana; William M. Calder, New York; Howard Sutherland, West Virginia; Furnifold M. Simmons, North Carolina; John Sharp Williams, Mississippi; Andrieus A. Jones, New Mexico; Peter G. Gerry, Rhode Island; James A. Reed, Missouri, and David I. Walsh, Massachusetts.

BERT LYTELL AND HAZEL DAWN IN "THE LONE WOLF," A SELZNICK REISSUE

Freedom for the Screen Committee Formed to Fight Censorship

THE Freedom for the Screen Committee, representing all elements of the moving picture industry, has been formed, and the fight for the repeal of the censorship law in the State of New York has begun. The committee is non-partisan and is controlled by no organization, but co-operating with all. It has a definite program and this program ignores personal and business animosities. Its sole purpose is to carry on the fight for a free screen.

The Associated Motion Picture Advertisers, as an absolutely neutral body and composed of men who by their technical training are especially fitted for the work in hand, undertook to create a committee that would be at the disposal of the exhibitors' organization and secure the backing of all elements of the industry.

The Freedom for the Screen Committee is as follows: J. W. O'Mahoney, Educational Film Exchanges, Inc., chairman; Samuel Palmer, Famous Players-Lasky Corporation, secretary; Thomas Wiley, Photo Repro. Company, financial secretary. Members: Horace Judge, Associated First National Exhibitors; P. A. Parsons, Pathe; Arthur Brilant, Associated Producers; Arthur James, Moving Picture World; Thomas Hamlin, Motion Picture Journal; Joseph Dannenburg, Wid's DaDily; C. L. Yearsley, Associated First National Exhibitors; G. McL. Baynes, Kinograms News Weekly; Paul Gulick, Universal; Victor Shapiro, Pathe; W. A. Johnston, Motion Picture News; Martin Quigley, Exhibitors Herald; Charles Burell, Associated Motion Picture Advertisers; Paul Lazarus, United Artists; Nat Granlund, Marcus Loew, Inc.; Vivian Moses, Fox Film Corporation.

The warfare will be continuous and will extend throughout the nation with New York as the first battleground. Slides, cartoons, news pictures, publicity posters and speakers will be some of the weapons, with the big underlying idea that the screen as the amusement of the people will set about to restore liberty to the people, acting not only in its own interest but in the interest of all America.

Charles L. O'Reilly, president of the Motion Picture Theatre Owners of New York, will lay the plan before his executive committee at an early date, and Chairman O'Mahoney has been invited to address that body in behalf of the movement.

The National Association of the Motion Picture Industry, through Gabriel Hess, chairman of the censorship committee, has heartily endorsed the campaign as a splendid move in the right direction, and it is understood that the exhibitors' organization is in accord with the ideas and general scope of the campaign.

Fighting units in every assembly district in New York State will give on-the-ground attention to candidates who refuse to declare against censorship. Those who come out openly and frankly for the repeal of the impossible law passed by the last Legislature will be given full and cordial support.

The great power of the screen will be utilized in every way, the committee plans, in an absolutely unselfish and determined effort to cut the cords which now bind our liberties and the liberties of the people. For the committee, Major O'Mahoney has intimated that organized labor will join in the movement, giving full support.

The program as outlined is a practically unbeatable plan, because it has a sound basis in principle and spirit. It is thoroughly patriotic, broad, fair and clean, and with the power of the screen behind it, seems certain of success.

The fact that the war will be carried into other states will be of the utmost importance to the entire industry. New York has been selected because of the power of example reaching throughout the nation.

The committee will establish headquarters within the next few days, and the active work will be in full cry by September 1.

It is fair to assume that the coming elections will be about as interesting as any ever held in the state.

Revival of Motion Picture Patronage Is Rolling Eastward from West Coast

THE Pacific Coast region has been the white spot on the map of the United States not only in motion pictures, but in other economic and industrial lines throughout the present summer," said F. B. Warren, president of the corporation bearing his name, upon his return from a six weeks' trip throughout the West, with stops in Salt Lake, Omaha, San Francisco and the Bay cities, Chicago, Cleveland and many other points in between.

"Motion picture patronage in California this summer has shown a very slight decrease over the year before, despite all claims to the contrary by uninformed persons in the East. The seats of picture pessimism have been found in two places—in the studios in Los Angeles, where production came to a virtual standstill through previous over-production, and in New York, where many distributors with low grade product on their hands found it growing increasingly difficult to unload it on the exhibitors.

"In areas like Texas, Louisiana and Oklahoma, their feeling cannot be classified as pessimism. Those sections have suffered from an even more depressing weather condition than is customary and they have slumped as they always have and always will.

Grauman Satisfied

"In Los Angeles, Sid Grauman has had one of the best summers; not his best, but one with which he is satisfied. Fred and Roy Miller have had a good summer at the California and the Miller; Mack Sennett has had an exceptionally good summer at his attractive Mission. Abe Gore and Sol Lesser have done well most of the summer with their Kinema, and when they ran into a little streak were wise enough to close the Kinema for long anticipated improvements, reopening quickly to good business.

"In San Francisco, Turner and Dahnken have played to excellent business at the Tivoli and in their chain of theatres in the state, with possibly one or two exceptions. Their state of mind on the business actual and prospective may be understood when it is stated that the T. & D. Junior chain of theatres is being constantly increased.

"Eugene Roth told me that the volume of patronage in the Paramount-allied houses under his dominion has been quite satisfactory, and he then stated what many other exhibitors are telling me: that the public is growing more selective every day in its choice of picture entertainment and is shunning both themes and personalities that it does not like. He is very properly placing the blame in its proper proportion upon pictures lacking in appeal and power.

"The Roth theatres are open to product other than Paramount pictures and his selection of such outside pictures is broadminded and not subject to the politics or competitive phases of the industry.

'Frisco in Secure Position

"M. L. Markowitz of the Strand, booking from several sources, has had a profitable summer and I should judge that the price he has just paid for "The Three Musketeers" is the highest film rental ever paid in San Francisco. Louis Greenfield of Kahn & Greenfield, controlling several downtown second run theatres of much more than second run importance in their city, has had a good summer, and so have Ackerman and Harris. This latter organization in association with Marcus Loew has two tremendous theatres nearing completion in Los Angeles and San Francisco respectively.

"Martin Beck and associates also are building a great Junior Orpheum in each of these two cities, which probably means a combination of vaudeville and pictures like that which has made the Orpheum State-Lake, Chicago, the most profitable theatre enterprise in the United States.

"Sid Grauman, in association with the Zukor interests, is building a whale of a theatre, the Metropolitan, in Los Angeles, and his operation of three Zukor-allied houses in Los Angeles means that he will have to go outside to other companies for at least some feature productions. This is likewise the case in San Francisco, where the new Roth Granada will give the Paramount affiliation four theatres in the heart of the city.

"In a part of the far Northwest there has been an industrial recession in a few cities, notably in Butte and Tacoma, and these recessions are valid and understandable. But in the main, the Jensen & van Herberg cities are thriving and that important chain of theatres is playing to good business at levels in excess of the average at this season of each year.

"In Salt Lake, George Mayne, an old-timer in point of service in this industry, tells me that Mr. Swanson and himself are well satisfied with the summer patronage they have had, despite the fact that the copper shutdown at Bingham, Utah, has made itself felt, as it always does in Salt Lake City, and despite the state of the wool market.

"The Goldberg Brothers in Omaha, quite accustomed to feeling the effects of a Nebraska summer on their several large theatre enterprises, have had a summer

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CHARMING SCENES IN HUGO BALLIN'S "JANE EYRE"
It's his fourth production for Hodkinson. In the center is a quaint pose of Mabel Ballin as the orphan child

Sub-Committee and Zukor Confer Regarding Hartford-Black Controversy

A MEETING of a sub-committee of the "Committee of Five" was held with Adolph Zukor in the Famous-Players-Lasky Corporation's offices, 485 Fifth avenue, at 3 p. m. Monday.

An earnest discussion was had of the matter at issue between the Paramount organization and the M. P. T. O. A. regarding the granting by the former of franchises to A. S. Black. The exhibitors were vehement in their statements that such a policy would practically ruin their business as, it was contended, with the supply of Paramount pictures to draw on Black would control the entire field of exhibiting in any place he chose to buy or build a theatre and eliminate all competition.

A case in point was brought up in the matter at issue between Senator Hartford, of Pawtucket, R. I., and the Paramount organization. This matter, it was agreed, illustrated the pivotal point of the whole controversy. It was taken as an example, and discussed from all angles.

Work Toward Consummation.

While nothing definite was settled, work was done toward a consummation of the whole affair, and it was agreed to hold another meeting the latter part of this week, when Mr. Black, who was absent from Monday's conference, would be asked to attend.

In discussing the state of affairs existing between Paramount and Senator Hartford, the latter contended that he had been a loyal customer of Paramount for the last six or seven years and that on this account Paramount should not hamper his business in Pawtucket by allowing Black to enter there and take over the whole of the Paramount output.

"It would," said Senator James I. Walker, who was acting as the spokesman for the M. P. T. O. A., "mean at least a great loss in prestige to the moving picture business of Senator Hartford, if not its entire elimination, as the Paramount organization has come to be considered the leader in the producing field and the public demands its pictures."

Zukor Makes Prediction.

Turning more directly to Mr. Zukor, he emphasized his remark by saying: "Such a statement, I know, you could probably turn to good account in a business way, but it is not with an idea to flatter that I make it, but because it is grounded on rock-bottom facts."

This seemed somewhat to mollify Mr. Zukor's pent-up, but well-controlled, excitement, which he had made evident a moment earlier by the intensity of his voice and the tenseness of his attitude when, half-rising from his chair, he had stated emphatically that if the exhibitors persisted in attempting to build up an organization on their present policy they would cause chaos in the industry.

"I made that statement in writing form four years ago, and I stand by it still," Mr. Zukor stated with emphasis.

"Do you mean," asked Senator Walker, "that a franchise holder must take Paramount's entire output or forfeit his franchise?"

Wants Square Deal.

"Yes, sir," said Mr. Zukor. "I mean just that, and he must pay for the pictures, too, whether he likes them or not! Can't you see," he went on, "that otherwise Paramount would be in the game with its hands tied? What could we do, for instance, if a franchise holder decided to play only part of Paramount's output and pay only for the pictures he accepted? What redress would we have? But when it's agreed that he must take the whole output, that gives us a chance to know where we stand. And besides, gentlemen, if you didn't realize that we have good directors and good stars and altogether the best pictures on the market, you wouldn't be here talking to me now."

This direct statement of Mr. Zukor's followed an admission by Senator Hartford that besides the Paramount franchise he also held one with First National. At this point the sub-committee made known its desire to confer privately and Mr. Zukor stated his willingness to leave the room. He was called back after the private conference and the open discussion was resumed.

For Self-Preservation.

"Senator Hartford," Senator Walker then told the assembly, "only bought a First National franchise after he learned that Mr. Black was going to build a theatre in Pawtucket and he knew of the arrangement that Mr. Black had with Paramount. Then, as a matter of self-preservation, he made his arrangement with First National."

"When did you sign with First National, Senator Hartford?" Mr. Zukor inquired.

"I do not remember the exact date," Senator Hartford replied.

"Well, approximately," Mr. Zukor pursued.

"It was after I learned that Mr. Black was coming to Pawtucket," was the reply, and the matter rested there.

Senator Hartford then made a statement evidently designed to bring about a compromise. "I would,' he said, "be entirely willing to give up my First National franchise if I could be assured of getting Paramount pictures for three years."

"He means, of course," added Senator Walker, "that they should be given to him exclusively—not that he should have some and another exhibitor part."

"Yes, that's what I mean," said Senator Hartford. "And I'd be willing to forfeit the $1,500 that I paid to First National for the franchise—let it go as charged to profit and loss."

The Law in the Way.

"I'd be perfectly willing to supply Senator Hartford with Paramount pictures if I could legally do so," Mr. Zukor said.

"Well," stated Senator Walker, "he has a moral claim on the pictures, even if his claim would not hold under a strict interpretation of the law. Take into consideration that he has been a loyal patron of Paramount for six or seven years, that he is eager to continue as a patron, and that after having used the Paramount service for this length of time and built his business upon it, it would greatly handicap him, to say the least, to have this service withdrawn."

Sydney Cohen here suggested that it would be a good plan to invite Mr. Black to a conference and try to reach some agreement that would please all concerned. It developed that the theatre in Pawtucket that is about to oppose Senator Hartford's house is owned largely by stockholders who are residents of the town. Fifty per cent. is the property of these stockholders, while Paramount and Mr. Black divide the other fifty per cent. equally between them.

Wishes to Serve Hartford.

"You have said that you would be willing to supply Senator Hartford's theatre if you could legally do so," Senator Walker said to Mr. Zukor. "Would you, then, be willing to stand a stockholders' suit if you adopted that policy, if Mr. Black were willing to stand such a suit?"

"I'd leave such a matter to my legal advisors," Mr. Zukor replied.

"The stockholders, if their case was handled correctly, would probably get an injunction against the pictures being supplied to Senator Hartford's theatre," interposed E. J. Ludvigh, counsel for Mr. Zukor. Mr. Ludvigh asked if any suggestion had been made toward booking the pictures in both the Hartford and Black houses. Mr. Zukor said, "No; the idea now is to try to find a way to serve Senator Hartford solely, if it is possible." Senator Hartford stated that he would not consider any pooling of interests with Mr. Black. Mr. Zukor then suggested that a meeting be arranged with Mr. Black. Mr. Cohen stated that he heartily seconded such a suggestion and that he would be glad to get in touch with Mr.

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Baltimore Exhibitors in Difficulties With Projectionists and Musicians

WHILE Baltimore projectionists are refusing to appoint a committee to confer with the exhibitors' committee over a new contract due to a technicality the musicians refuse to accept a 20 per cent. reduction which the Theatrical Managers' Association of Baltimore has asked, though it has been pointed out in the latter case that the wages they will then receive will be larger than the prewar scale.

A letter cancelling the existing contracts with the projectionists was sent out by the old committee of the Maryland Exhibitors' League on July 26. This committee included Frank H. Durkee, chairman; Thomas D. Goldberg and Charles E. Nolte. At a meeting of the league, August 18, a new committee, which had been appointed at a previous meeting, sent a letter to the union reaffirming the cancellation of the contracts and asking that the union appoint a committee to confer with the league's committee. This new committee includes George A. McDermitt, chairman; J. Louis Rome and Arthur B. Price. This cancellation includes all the picture theatres from which the league holds powers of attorney.

The Technicality.

G. Kingston Howard, president of the union, did not reply to this letter and claims that the letter sent in July was not official and that the last one sent was received a day late, and therefore cannot be considered as binding. The exhibitors claim that as the letter was mailed within the twenty-day limit that it is binding. Mr. Howard claims that as the letter was received a day late, the rate now being paid holds for another year.

At a meeting of the Theatrical Managers' Association on August 21 it was decided to appoint a committee of three and invite the unions to appoint a similar committee, to confer on August 26.

The Rivoli, managed by Guy L. Wonders, and the Boulevard Theatre, which will open in September under the management of Alfred G. Buck, have signed with the musical union at the scale demanded.

Recommend Postponement of Motion Picture Day

After the meeting of producers and distributors on August 18, Edward M. Saunders, chairman of the general sales managers' committee for Motion Picture Day, issued a statement recommending a postponement of the plan, set for August 25, the new date to be decided on at the next meeting of the committee. The reason assigned for is that business conditions do not warrant going through with the plan at the present time.

The statement reads in part:

"Several valuable suggestions received by the committee since the first announcement of Motion Picture Day will be incorporated in a new plan which is now being worked out. Offers from many of the most prominent screen artists, directors and authors to assist in insuring the success of the Motion Picture Day plan will be accepted, with the probable result that one or more all-star feature productions will be undertaken for release in connection with Motion Picture Day, either this year or in 1922, if such pictures cannot be completed during the present year."

Dallas War Ended

The war in Dallas between projectionists, musicians and theatre managers was ended August 12 when the members of the union accepted a wage reduction of from 8 to 10 per cent. The managers of theatres threatened the unions with a lockout unless the new contract was accepted. The contract lasts a year. The Hulsey chain, consisting of the six leading theatres and the Majestic Theatre, were the houses involved in the war.

Whole Board "Fired"

Mayor Sawnie Aldredge, of Dallas, backed by the City Commission has "fired" the whole City Board of Examination for Motion Picture Operators. The action followed directly a protest that the board had refused licenses to open-shop projectionists who had been brought from other cities. Six men were examined and declared incompetent.

The mayor, on receipt of the complaint by the theatre owners, ordered an amendment creating a new board. Members of the old board follow: Dave McCord, city building inspector; R. E. Pratley, city electrician, and Harding, business agent of the union.

Committee Meets Zukor

(*Continued from page* 41)

Black and try to arrange another conference for the latter part of this week. In the meantime, Mr. Cohen said, he is going to attend a convention of the M. P. T. O. in Atlantic City.

W. A. True, of Hartford, Conn., then took the floor and stated that Mr. Black is now negotiating to take over the Strand Theatre in Norwich, Conn., from a Mr. Davidson, and undoubtedly expected to be served with Paramount pictures. Mr. True stated that at present the Breed Theatre in that city is getting the service.

"However, I understand it was your idea that Mr. Black should not extend his operations in New England," Mr. True said, turning to Mr. Zukor. "Yes," Mr. Zukor replied, as he took notes of the case.

The meeting then adjourned. Those present were Sydney Cohen, Senator Walker, W. A. True, A. R. Pramer, of Omaha; Senator Hartford, Mr. Zukor and his counsel, Mr. Ludvigh.

Wesley Meets "Babe"

"Babe" Ruth, the King of Swat, recently met Wesley Barry, the King of Screen Freckles, at the Polo Grounds and revealed to the youngster the secret of his swatting success. Freckles was thereupon taken to a back lot by William Nigh, his director, and knocked a few over the fence during a spirited game between youngsters.

WILLIAM DUNCAN AND EDITH JOHNSON IN VITAGRAPH'S "STEELHEART"

Canada Prepares to Produce Lavishly; to Retaliate Against American Tariff

[Ernest Shipman, who contributes the following article to THE MOVING PICTURE WORLD, is one of the leading authorities upon the international situation both in regard to productions and exploitation. All of the Canadian-made pictures under his supervision have been disposed of to profit and his activities in Italy and other foreign countries are a matter of record.—Editor's note.]

THE 30 per cent. ad valorem duty against foreign-made pictures, proposed by the Ways and Means Committee at Washington, D. C., will without doubt draw from Canada a retaliatory tariff, dollar for dollar. Such a tariff will practically prohibit the export of American-made pictures into Canada and give to Canadian producers a great opportunity and full protection for the making of an increased number of pictures for home consumption. The business men of the Dominion, the press of Canada, and the exhibitors generally, are almost of one mind in this respect.

With the present duty, outlay for prints and other incidental expenses, it costs an average of $1,000 for each picture delivered to any of the Canadian exchanges. This first cost, plus the exchanges' overhead and profit, must be considered when the rental value is placed on the picture for the exhibitor.

Exhibitors' Viewpoint

Exhibitors generally take the stand that they might as well be "hung for a sheep as for a lamb," and if they must pay a duty they would prefer an even greater one upon such features as will appeal to their Canadian audiences. On the other hand, they figure that an increased activity in the making of Canadian pictures would open to them the doors for investment through which they would receive their share of profits from the export of these pictures to all other countries, and at the same time have some voice in the subject matter and making of the product.

The attitude assumed by the big business interests of the Dominion is that instead of paying so many millions of dollars a year to American producers for entertainment, they (the business men of the country who propose to interest themselves to a large extent in this undertaking) will, instead, receive from foreign markets many millions of dollars, and at the same time demonstrate to the world at large the beauty, resources and virility of the nation.

Little Commercialism

It is generally understood that the manufacture of pictures, their export and import, would be treated from the artistic rather than the commercial standpoint, and free trade relations would consequently be established between all countries which had not discriminated in their tariff laws against Canadian-made productions.

Prior to the time when "Back to God's Country" was produced by business men of the Province of Alberta, Canada, there had been over thirty Canadian failures in connection with the making of pictures and financing of studios. This excellent film play has been succeeded by other Curwood successes and, more recently, the works of Ralph Connor, of which three, "The Sky Pilot," "The Foreigner" and "Cameron of the Royal Mounted," have already been completed and contracted for by foremost distributing interests of the United States.

Five Producing Units

These recognized successes have demonstrated in a practical manner that successful pictures can be made in Canada. The plans now under way are vast in their scope and will result in five producing units operating, according to the seasons, at the most advantageous points in the Dominion. The Pacific Coast and Vancouver Island are recognized as ideal locations for a large number of productions. Winnipeg and Calgary, where a number of successful pictures have already been made—namely, the Ralph Connor and Curwood productions—will continue operations with the equipment already in hand.

The third producing unit will work to excellent advantage from some location in Ontario, at a site to be selected by popular vote among the Boards of Trade and business men of that province. A fourth will no doubt be established in Ottawa, Quebec or Montreal, and the fifth in the Maritime Provinces of lower Canada.

Plenty of Talent

Canadian authors and writers of stories having their settings within the confines of the Dominion will have a big demand for their output. There is no question as to the quality of Canadian talent. Among the Canadian talent whose names run into the thousand and who are today making fortunes for American producers, will be found many of the foremost in the industry, and there is no doubt as to the amount of talent in embryo in Canada, awaiting but the opportunity for proper development.

The preliminary plans will include the importation of the very best directors available from the United States, who in turn will cast their productions for the first few years from the most desirable talent to be secured in the United States or abroad.

"The Man from Glengarry," a story of the Upper Ottawa lumbering camps, by Ralph Connor, is one of the first to be put into production, plans regarding it being already under way. Other of the Ralph Connor successes, namely "The Prospector" and "The Patrol of the Sundance Trail," will be made on their original locations among the foothills of the Rockies.

To Buy from Continent

The Canadian exhibitors will purchase from Great Britain, Scandinavia, France, Italy, Spain and Australia pictures in sufficient quantity to fulfill all needs until such time as the Canadian producing units have developed to a point where they can be relied upon for a considerable number of high grade pictures a year.

The best of these Canadian-made pictures will, of course, find their American markets as heretofore by the simple process of paying the American Government a duty of $30,000 upon each $100,000 production, and when it is realized that the Canadian investors have already received their major pro rata on over $500,000 already played to on "Back to God's Country," it is patent that a matter of $30,000 will not be permitted to stand in the way of the American market for the leading Canadian successes.

Thus, while the United States is open for business upon the penalties prescribed at Washington, all other foreign markets will undoubtedly be available without any tariff restrictions whatsoever, and this condition of affairs will give to Canadian producers a stimulus which will undoubtedly build up the industry in the country north of the international border to tremendous proportions.

School Suggested

A certain educational institution located in one of the Canadian border cities has already suggested the establishment of a school for the teaching of all branches of the motion picture art, stating that such an undertaking would have at its head experienced American directors and other practical instructors in charge.

With the exception of a course of similar nature which has been established at Columbia University, New York City, there is no other institution of prominence in the world today and offers of endowment and patronage have already been proposed from sources of such prominence as to insure an international interest in an undertaking of this nature, which would effectually safeguard the student body from all dangers of studio life and lay as practical a foundation for the picture industry as has proven so essential in the building up in the past of vocal and dramatic art.

Much Money Available

Millions of dollars are available for the solid and intelligent carrying out of

(*Continued on page* 45)

Minnesota Men Re-Elect Steffes As Old League Is Reorganized; Pass Many Important Resolutions

NEARLY 100 Minnesota exhibitors met at the West Hotel, Minneapolis, last week to reorganize the United Theatrical Protective League into the Motion Picture Theatre Owners of Minnesota. The old organization included memberships from Minnesota, North and South Dakota, Wisconsin, the upper peninsula of Michigan and Northern Iowa.

President William A. Steffes of Minneapolis was re-elected for the coming year. Other officials selected were Theodore L. Hays of Finkelstein & Ruben, Minneapolis, vice-president; A. A. Kaplan, Minneapolis, treasurer, and A. Larkin, Anoka, secretary. The executive board consists of H. H. Kopald and C. H. Hitchcock, Minneapolis; George W. Ryan, Morah; Harvey Buchanan, Superior, Wis.; and S. G. Latta, Fergus Falls, Minn.

Following extended conferences with film representatives, sixteen exchanges adopted a uniform contract worked out recently. Superior, Wis., exhibitors were invited to affiliate with the organization, because of the proximity of that city to Minneapolis and the close trade relations existing between the two.

Following were the resolutions adopted:

Urging the film companies to reduce the prices of paper accessories.

Recommending that all exhibitors join in making Independence Month in September a success.

Went on record as opposed to censorship in any form.

Granting power to appoint a committee to work out a plan to reduce the cost of films.

Condemning any exchange giving away films without just cause.

Disapproved so-called solid film weeks for any one company.

Demanding the resignation of C. W. Gates, Aberdeen, S. D., as fourth vice-president of the national exhibitors' body on ground that he is not now engaged in motion picture business as owner in the state he represents.

Condemned and went on record as refusing to play any picture or pictures based on story or character the chief drawing power of which is newspaper or other notoriety. Urged booking of only clean, wholesome pictures.

Appointed committee to confer with Mayor George E. Leach of Minneapolis regarding the so-called reviewer of pictures he intends appointing soon.

Went on record as commandeering the screen of members for slides or any advertising association may see fit to run in the theatres.

The Minnesota organization will meet again thirty days before the next session of the national organization.

Maude Adams Begins Experiments

Maude Adams, the actress, is in Schenectady, N. Y., where she is co-operating with officials of the General Electric Company in the further development of new ideas in motion pictures. Miss Adams has been working on a new picture for the past four weeks, and many of the outdoor scenes have already been taken. The General Electric Company has fitted up a studio for Miss Adams.

In connection with the film, some scenes of which are laid in the General Electric plant, new lighting effects are being tried out, which it is believed will revolutionize the picture industry. Absolute silence is maintained as to the nature of these experiments.

Picture Patronage Increasing

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satisfactory to themselves, on the direct statement of Harry Goldberg to me, and as evidence of their satisfaction they are building another very large theatre to open in mid-winter. This house will not supplant or close either of their present houses.

Admission Prices

"Two months ago when some producers and distributors in New York were starting their annual yellow whine about conditions, I took occasion to advise exhibitors not to reduce their admission prices, saying that at present levels they were giving the public more for their money than they could buy in any other line in the world. I advised then, based upon what I knew to be sound economic argument, that it would be better to mortgage their theatres to foot temporary losses than to cut admissions.

"This advice was resented in certain directions. On the day that I gave this advice Aaron Jones used quarter page advertisements in the Chicago dailies to announce reduced admission levels in all of his theatres. Jones is one of the shrewdest operators in this business and his action looked to be more conclusive than any advice from a New York distributor.

"But the thing that is not generally known is that after a few weeks Mr. Jones restored his prices to their former levels and they are there now and are going to stay. He yielded to the influence of some unbearable weather in Chicago and made the cut. The public did not come in larger volume at lower prices. The weather changed abruptly for the better, patronage revived instantly and up went the Jones, Linick and Schaeffer prices at once.

"Mr. Jones said to me last week: 'I was wrong in reducing prices and realized it almost instantly, so I put them back and they are going to stay.'

"At this time the Jones, Linick and Schaeffer operations are of greater magnitude than ever before in their history. Nathan and Max Ascher have, with the exception of the one hot spell that wrecked patronage in Chicago, had a good summer over their circuit and business is now attaining normality.

Will Close for Summer

"It is not often that I care to make a prediction in this business, but there is one that I am going to make:

"The time is coming within the next year or two years, when 5,000 motion picture theatres in the United States will lock the front doors on June 15 and keep them locked until September 1 or 10. They won't buy a picture or show a picture in that time. Theatres doing this will have to pay rent to landlords, or if owned by their management, will have to charge up rental for this closed period. They will also have to pay taxes and interest on investment.

"And that is all. They will escape staff overhead, film rentals, advertising and exploitation overhead. And they will escape running at a heavier loss each week than the loss incurred by closing up and going out of business for the summer.

"This is going to happen in territories where oppressive heat is inevitable. Owners are going to stop fighting the elements. If certain exhibitors lack the money to take such a loss they are going to the banks and give their notes and borrow their summer losses, take the blow all at once in June and spend a happier summer than they have ever spent before.

"As a distributor I can say that those exhibitors who did close in this manner for cause will be better customers of the distributing companies when they reopen than they are when they stay open and go through hell to meet their payrolls. Distributors and producers are going to learn to cut down production and to make and release fewer pictures in the summer months. This will enable the retail theatre outlets to absorb the market supply of pictures.

"Nearly every unpleasant problem that confronts the motion picture industry is manufactured and brought into being from within the industry itself. Outside forces exert very little effect upon the industry. It is the plotting, conniving, greedy inside forces that keep up the picture turmoil and give the industry its lack of good standing in the industrial society of the country."

Massachusetts to Vote on Censorship; 25,000 Petitions Demand a Referendum

PETITIONS signed by 25,000 certified voters of Massachusetts were filed with the secretary of state in Boston on August 23, requesting a referendum on the question of state film censorship. This automatically nullifies the Massachusetts censorship law until the voters at the November election in 1922 decide whether or not they want screen censorship. Otherwise, the law would have become operative January 1, 1922.

It is the first time in the history of the picture industry that the voters of any state have been given the opportunity to pass upon the question of legalized screen control, and the result in Massachusetts will be watched with great interest by the entire industry.

The petitions were gathered under the direction of Judge J. Albert Brackett, of Boston, representing the National Association of the Motion Picture Industry. Boston film exchange managers aided Judge Brackett in this work. The Allied Theatres of Massachusetts co-operated in securing the signatures of voters.

Salesmen Co-operate

Although under the Massachusetts law 15,000 signatures to the referendum would have insured the question of screen censorship being passed upon by ballot at the next general election, Chairman Gabriel L. Hess, of the censorship committee of the National Association, deemed it advisable to secure a greater number of petitions than was actually required by law.

For several weeks the detail work of circulating petitions and having the names of voters certified, has been going on throughout Massachusetts on behalf of the National Association. Film salesmen from most of the exchanges carried petitions with them on their trips through the state. Theatre managers secured many signatures from their patrons. The film managers personally also obtained a large number of signatures.

Reports received by the National Association indicate that a strong sentiment exists among the voters of Massachusetts against legalized screen censorship. This was evidenced by the readiness of voters to sign their names to the referendum petitions.

The success of the film interests in insuring a referendum vote on censorship in Massachusetts has saved the film companies several hundred thousands of dollars in license fees which would have been exacted from the producers and distributors next year had the law been allowed to go into effect January 1.

An active campaign to place fairly before the voting public of Massachusetts the full facts concerning legalized censorship and its attendant evils will be instituted at once, and with the co-operation of theatres throughout the state the National Association will see to it that every citizen of Massachusetts has a clear conception of the evils of censorship.

Every Kansas and Missouri Exhibitor Urged to Attend September Convention

ANNOUNCEMENT comes from the executive headquarters of the Motion Picture Theatre Owners of Missouri and the Kansas State Exhibitors' Association that the joint convention of these two organizations be held at the Hotel Baltimore, Kansas City, Mo., on Monday and Tuesday, September 12 and 13, promises to be the biggest and the most successful exhibitor convention ever held in this territory.

Among the problems that will demand attention at the convention are: admission tax, film rental tax, raw stock tariff, music tax, internal revenue matters, open shop, film market conditions, centralized distributors, equitable contracts, enforcement deposit law, blue laws, participation in politics, freedom of the screen, lowering of film rentals and organization finance.

Governor Henry J. Allen, of Kansas; Governor Arthur M. Hyde, of Missouri; Attorney General Hopkins, of Kansas; Senators Capper and Curtis, of Kansas, and Senator Reed, of Missouri, will be among the prominent speakers at the convention. Very interesting talks on the proposed taxation and blue laws are expected from these men.

A motor car tour of the city, a theatre party and banquet have been arranged as recreation by the joint convention committee composed of R. G. Liggett, R. R. Biechle and M. Van Praag, of Kansas, and A. M. Eisner, C. H. Burkey and L. E. Goldman, of Missouri. Mrs. R. G. Liggett is chairman of the women's committee. Shopping tours, sight-seeing trips and many other interesting things have been planned for the women.

President Sears, of Missouri, and President Van Praag, of Kansas, are making every effort to impress upon each exhibitor in Missouri and Kansas that he is invited to the convention whether he is or is not a member of the organizations.

Canada Prepares

(*Continued from page* 43)

picture production. The different producing units will have incorporated in their personnel business men of resource and vision, men who have battled to success along commercial and banking lines and who will safeguard their investments and at the same time help to develop the industry to a point of prominence, realizing as they do that a large number of well-made pictures on diversified subjects, going to other countries, will do more to make Canada known to other nations of the world than any other kind of propaganda.

WALLACE REID IN "THE HELL DIGGERS," A PARAMOUNT PICTURE

Allied Laboratories Attack Eastman for Purchase of Three New Businesses

Editor, MOVING PICTURE WORLD:

IN view of the belated admissions now made by the Eastman Kodak Company, that it has acquired the G. M., Sen-Jacq and Paragon laboratories and would operate them, we might well sit back and tell the industry "We told you so." But, our fortunes, or futures and the existences of the independent exhibitor, producer and distributor are threatened just as we said they would be, and a mere "I told you so" policy at this time would avail us nothing. We mean to translate our feelings into action: action so strenuous that we will prove once more in this free country that a monopoly, no matter how greedy, cannot by unfair means drive us out of existence.

The Conversation with Eastman

We are discouraged, of course, to find now that the millions of dollars we have paid into the treasury of Eastman Kodak Company are to be hurled back at us in the form of three gigantic laboratories with a combined capacity for turning out more laboratory work than is necessary to keep the machinery of this industry turning.

As late as May 12, this year, a committee from this association called on George Eastman, head of Eastman Kodak Company, in Rochester, N. Y., and asked him directly if he was in the laboratory business or intended to engage in it. His reply was that the Eastman Kodak Company had no laboratory connections and had no intention of making any.

Let Industry Decide

Whether George Eastman intended to mislead us by that statement, in view of what has transpired since, we do not know. We do question his sincerity toward us, his customers, who have paid him millions of dollars—and we pass up to the entire industry for its consideration whether George Eastman, in control of these great laboratories, will abide by the promises now being made by his agents to producers, with the same sincerity which marked his statement to us, that his company had no intention of making laboratory connections.

His agents are promising reduced prices to our customers to get their business away and turn it into the Eastman laboratories. We can arrange the matter of price in the routine business of the day, but what is worse and manifestly more unfair is that these same agents are offering to give our customers liberal credit.

A Precedent Established

Since we have been doing business with the Eastman Kodak Company, we have never been extended credit. We have paid for our raw stock cash in advance. This is a preference of the worst kind, and a preference which can only be granted with the consent of the Eastman Kodak Company. We are glad to see producers and distributors get their work done at a reasonable figure and we are pleased to see credit extended to them, but not as a temporary proposition to be paid up by them later with compound interest.

Eastman Kodak Company now owns the three big laboratories with a capacity of more than the industry needs. Will they live up to the promises they have made when their monopoly on raw stock and laboratory business is so complete that there will be no independent laboratories to do business with, or will their promises meet the same fate as the George Eastman promise to us that their company had no intention of going into the laboratory business?

Point to Earnings

In brief, does the history of the Eastman Kodak Company justify any confidence in its statements and its promises, and has its dealing with the United States Government, with us and with its competitors furnished sufficient reason why independent producers and distributors, now being offered all kinds of inducements, should hesitate before taking their business away from us and by such action shape the knife by which, in a short time, when they have gobbled up all laboratory business in the country, they can cut their throats.

Eastman Kodak Company says that it was forced to go into the laboratory business to protect its own interests. We would like to know wherein its interests have suffered; in 1915 the surplus of the Eastman Kodak Company was approximately $3,651,831, and in six years it jumped to approximately $50,000,000. Does this enormous surplus indicate any necessity for the protection of their interests?

Brulatour's Action Significant

We have never in our careers attempted to endanger the interests of the Eastman Kodak Company; we have used Eastman stock almost exclusively. In our use of Eastman stock we have given it all the care and attention possible to insure the maintenance of its quality. It was not until Eastman Kodak Company's exclusive raw stock agent, Jules E. Brulatour, saw fit to engage in the laboratory business, that we saw that our interests, not Eastman's interests, were being jeopardized, that we looked to other sources for a part of our raw stock supply. If any interest needed protection ours did, and against no other giant than the Eastman Kodak Company itself.

The bigger issue and the one vital to this industry, especially independent exhibitors, producers and distributors, is whether or not the Eastman Kodak Company, aided by its astute smoke screen thrower, Jules E. Brulatour, will set itself up as a czar of the motion picture industry.

Always Can Prevent Monopoly

We know now, as we knew weeks ago and so informed the industry, that if Eastman succeeds in its monopolistic aim the grip of the old motion picture patents company upon the industry will be as nothing compared to the autocratic stranglehold Eastman will have upon the industry. We believe that day of oppression and monopoly will never come. Others have attempted it in other industries, but it has failed each time, due to the foresight and the inherent love of the American for fair treatment, and his desire to live and let live.

As far as the members of this association are concerned, they will fight to a finish. We, of course, realize that the odds are against us, and the big question that will finally decide the issue is whether or not the producing, distributing and exhibition branches of the motion picture industry, plus powerful public sentiment, will allow the Eastman Kodak Company to realize its dream of years—trustifying the motion picture industry.

Words of Caution

We feel that it is only necessary to say to all branches of the industry:

Be cautious. Don't do anything that will aid the Eastman Kodak Company to build a monopoly in this industry and when it is built, regret your part and point back to this very day when we advised caution. Watch the bait that will be offered you in form of temporary low prices, low terms and special promises that will never be kept. Keep the industry independent.

Let the Eastman Kodak Company again learn that they cannot trustify the motion picture industry, and that there is an element in the industry far greater than the Eastman Kodak Company.

ALLIED LABORATORIES
ASSOCIATION, INC.

Tom Mix, the strenuous Fox star, was the hero last week of a little drama in real life which came near to being a tragedy. With his young wife, formerly Victoria Ford, he was bathing at a point on the beach near Los Angeles where there are strong tide rips. Mrs. Mix, who is not a strong swimmer, was floating with the aid of a blown-up inner tire tube. The improvished lifepreserver burst, leaving Mrs. Mix struggling helplessly in the water. Tom Mix, swimming some distance away, saw the danger and hurried to the rescue in time to bring his wife safely to shore.

George Eastman Explains Purchases

Editor, Moving Picture World:

THE entire motion picture trade will be interested in the statement which follows, because it means a real service to the producer, and through the producer, to the public. The Eastman Kodak Company has not merely purchased well-equipped laboratories. These laboratories will be backed by a photographic experience of more than forty years and a technical staff that is unequaled in the photographic world. It means economy in operation—but it means even more than that.

Obviously the further development of the industry depends upon good pictures, not merely from the producer's standpoint, but likewise from the technical standpoint. Every resource of the Eastman Kodak Company will be employed therefore in the production of perfect prints—prints that are worthy of the superior raw stock upon which they are made. The linking up of the manufacture of the film itself and the actual production of the prints cannot fail to result in higher technical standards that are bound to benefit the entire industry.

Over a year ago, the Eastman Kodak Company, in answer to certain inquiries, sent out a letter, stating that, "we have no direct or indirect outside laboratory interests and no such action is at present under contemplation. Any departure from our existing policy could arise only from a contingency, at present unforeseen, which would make such a step necessary to protect our raw film interests."

In pursuance of the policy above foreshadowed, the Eastman Kodak Company has decided that the time has now arrived when, in order to protect its own interests, it is necessary that it should go into the printing and developing of films for the trade generally. The result of its decision will be for the general good of the industry because of the following facts:

The Kodak Company proposes to give this new undertaking the advantages of its great technical facilities, including its research laboratory, to the end that this part of the business will be brought up to the same high standard of uniformity and excellence as its manufacture of the raw film. It is the purpose of the Kodak Company to give to the trade all the important savings which will be effected by the close connection of the manufacture of the raw film and its finishing.

The rapidly increasing importation of foreign film and the necessity of doing everything possible to protect the American industry by instituting every economy possible, renders this action at this time imperative.

In view of the foregoing, the Eastman Kodak Company has purchased the G. M., Sen-Jacq and Paragon laboratories, and will continue the operation of the G. M. and Paragon laboratories, and will put the Sen-Jacq Laboratory into operation as quickly as possible.

By this action the Eastman Kodak Company proposes to give to the industry the benefit of its superior facilities and technical skill and all the economies to be obtained by uniting two heretofore separate businesses, one the manufacture, the other the printing, developing and finishing of motion picture film.

In carrying on this business it should be distinctly understood that the Kodak Company does not intend to confine the use of its raw film to its own laboratories, but will continue, as heretofore, to fill all demands from whatever source.

EASTMAN KODAK COMPANY.

May Appoint Receiver for Cibrario's Affairs

Justice Wasservogel in the New York Supreme Court has signed an order directing Jacques Cibrario of 370 Central Park West to show cause why a receiver should not be appointed to take over his control of a half dozen corporations and impound half a million dollars on deposit with various banks here.

This move follows in the wake of a suit brought in the Supreme Court by Charles Recht in behalf of the Russian Soviet government, which seeks to recover $1,000,000 from Cibrario, alleged to have been obtained by Cibrario through fraud, by inducing the Soviet government to employ him to purchase in this country film and equipment for use in Russia, which contract it is alleged he failed to carry out.

Cibrario, who became well-known in the motion picture field since his arrival in this country, is out on $10,000 bail under a charge of grand larceny in connection with the alleged swindling of a goodly part of the $1,000,000 advanced to him by the Soviet government. That Cibrario intends to stubbornly resist the proceedings that have been brought against him, is indicated by his retention as counsel of George Gordon Battle, a former assistant district attorney, who is well versed in the criminal law.

Picture Theatres Projected

WILMINGTON, DEL.—Magnet Distributing Corporation has been organized with $850,000 capital to produce and rent moving pictures.

WILMINGTON, DEL.—Bard Amusement Company has been organized with $100,000 capital to own and operate places of amusement.

WASHINGTON, D. C.—J. S. Leatherman has plans by Milburn, Heister & Company, Union Savings Bank Building, for two-story brick theatre to be erected at 1515 Seventh street, N. W., to cost $40,000.

LIVE OAK, FLA.—Addison & Sterling have contract to convert building into moving picture theatre, with seating capacity of 1,000, for L. Burton, to cost $15,000.

CHICAGO, ILL.—Alhambra Theatre Corporation, 406 Tower Building, has been organized with $200,000 capital by John H. Eustace, Frank A. Beale, Arthur F. Willoughby.

CLINTON, ILL.—Contract has been let for improvements to moving picture theatre on East Main street for W. F. Corrington & Son.

HARVARD, ILL.—E. E. Nowak has purchased Majestic Theatre.

INDIANAPOLIS, IND.—Casion Gardens Company has been organized with $40,000 capital by Clyde A. Wands, William F. Wocher, Robert Wands and others to conduct places of amusement.

COUNCIL BLUFFS, IA.—J. C. Jensen and G. B. Larsen are preparing plans for theatre to be erected by local syndicate in 300 block on Broadway, to cost $125,000.

WEBSTER CITY, IA.—L. E. Julius has disposed of his interest in New Orpheum Theatre to Floyd Pluffer and G. L. Stevens, Carroll.

CEDAR RAPIDS, IA.—Reel Products Company has been organized with $50,000 capital by L. T. Peterson and E. F. Stolba.

OSKALOOSA, IA.—Rivalo Play Houses has been organized with $87,000 capital by R. F. Fitch, president; Carl Mayer, secretary.

LAKE CHARLES, LA.—S. B. Mancuso has plans by I. C. Carter for moving picture theatre, 46 by 100 feet, to be erected at 405-7 Boulevard street, to cost $15,000. Install 10 H. P. electrical motor driven fan.

LAKE PLACID, N. Y.—Company has been formed for purpose of erecting theatre on Main street, with seating capacity of 1,200. Pipe organ will be installed. Noel Feldstein, real estate agent; F. S. Leonard, department store owner, and others are directors.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

WE observe with interest the news that Miss Mary Pickford and Mr. Douglas Fairbanks have been importuned to accept engagements on the speaking stage. Mr. Fairbanks was of the stage before he became an interesting and a profitable figure on the screen. Miss Pickford is of, for and by the screen, with one year of stage success. Each is a commercial asset, due to a perfection in the art of pleasing the public and the tremendous advertising which only the screen can give.

The screen has borrowed from the stage. Now the stage is borrowing from the younger and bigger brother, the screen. There is an advantage in alternating the two. The stage gains something from the supreme pantomime of the screen. The screen gains something in the refreshment that comes to the player who has a chance to secure the thrill of a definite contact with audiences. The work is made lighter. The mind is made keener. One is a vacation and a holiday for the other.

It is easy to understand why the stage wants Miss Pickford and Mr. Fairbanks. The stage needs their popularity which the screen made possible. As we go along we see more and more recognition of the power of the screen and gradually a growing understanding of this power by those who found it amusing to sneer at the screen.

In the progress of things our own industry will some day realize its own greatness and its own power. Then there will be a whirr of activity that will amaze the world.

Mr. Gabriel Hess, of Goldwyn, proposes to enthuse the industry on the importance of being earnest in attacking the constitutionality of the New York censorship law. Mr. Hess has had unusual opportunities to study the situation. He is a lawyer of exceptional ability who has done much for our industry that entitles him to a more generous recognition than his own modesty might permit him to claim. It is our opinion that he should have the cordial support of the business in the important undertaking he has in mind.

Business is better. It is to be still better. Those who are still glooming and worrying about the wrinkles in the bankroll will soon be a conspicuous minority. Show weather has brought it about. Also it has given the answer to the depression theory. There has been no depression except hot weather.

Our industry has escaped the hardships of other businesses. We have nothing to worry about except hard work and the spirit of keeping at it. This applies of course to our business as a business. We have enough to attend to as far as the politicians are concerned. They need our attention and we are advised that they are going to get it.

We face Labor Day as our season's beginning full of justified confidence.

Clip and Paste

For Newspaper and Program Convenience

Not all wives or husbands of motion picture celebrities appearing in First National productions care to appear on the screen, either with or without their other halfs. Natalie Talmadge Keaton is quite content to stay at Buster's Hollywood home. "Managing Buster's home is enough of task," says Natalie. "I'm through with pictures." Mary Hay, wife of Dick Barthelmess, busies herself with household duties at Mamaroneck, N. Y., while husband Dick is up in the West Virginia mountains filming "Tol'ble David." Rudolph Cameron is too busy attending to the managerial details of the Anita Stewart Company to play roles in his wife's company.

"Saving Sister Susie" is the soothing title of a new two-reel Christie Comedy which has been started under the direction of Scott Sidney and featuring Dorothy Devore, with Earl Rodney, Katharine Lewis, Eugenie Forde and others.

Shirley Mason, who has relinquished her hope of a real vacation this season because of the strenuous demand for her pictures, took three days off recently after the completion of "Queenie," at the Fox Film Corporation, West Coast studios, before beginning work on "Zackie," a story by Countess Helene Barcynska. William Scott is leading man in the production.

Wesley Barry, the other day, threw out his chest and looked into the mirror for signs of hair on his chin. He has just added another year to his career. In short, he is now 14 years old. Among the young star's gifts was a "Skootomoter" from Marshall Neilan, imported from London. It is a two-wheel affair and a cross between a motorcycle and the usual children's "skooter," has a two-cylinder motor and can "skoot" at the rate of two miles an hour. Wesley will soon start work on Neilan's "Penrod."

Delightful Disraeli

GEORGE ARLISS in Disraeli has added to the really great entertainments which the screen has provided. As a stage play it was a definite success. As a screen play it is a triumph. There is today no greater interpreter of character on the screen than this fine artist who plays with a finish and a sincerity that set a high standard for others to follow.

A great character of history is brought to us as an amazing reality. He seemed Disraeli himself, clever, patriotic, always building for his country, lovable, tender, quick of wit and brilliant in the elusive points of his repartee this character is a permanent gift to the world. So long as the screen survives this man will be alive to countless millions.

Forrest Halsey wrote an excellent script, and Henry Kolker's direction for this United Artists offering is fine.

An excellent cast included Louise Huff, who was a charming contrast to the mightier character of the star.

After we had seen Disraeli we wondered what he might have done with or to Henry Ford had their eras coincided. The idea made us laugh.

ARTHUR JAMES.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W).; Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

Experience

(*Featured Cast—Paramount*)

M. P. W.—In its original form George V. Hobart's modern morality play, "Experience," was one of the biggest money-makers ever known to the stage. The screen version produced by Paramount should duplicate the stage success.

N.—Rich settings and fine cast will probably put this morality play over.

T. R.—In its present shape it is a fine bit of artistry but a poor commercial speculation.

W.—Fitzmaurice provides good production for stage play.

Who Am I?

(*Featured Cast—Selznick—4,800 feet*)

M. P. W.—Aside from a false note in the story, "Who Am I?" is an interesting piece of fiction that has received an excellent production by the Selznick Company.

N.—"Who Am I?" is one of the best Selznick productions the writer has seen.

E. H.—The story abounds in inconsistencies and lacks suspense.

W.—Too little action and insufficient explanation.

Big Game

(*May Allison—Metro—6 Reels*)

M. P. W.—Wildly improbable Canadian Northwest story produced by Metro gives May Allison little to do.

N.—Fairly interesting picture for May Allison.

T. R.—Your audiences are going to like this one from Metro. It is a good human interest story excellently handled.

W.—Story has undergone changes in transference to screen.

The Scoffer

(*Featured Cast—Allan Dwan—6,518 Feet*)

M. P. W.—An over-supply of primitive emotion, and a regrettable lack of good taste and common sense on the part of the author of "The Scoffer" will prevent this Allan Dwan picture from appealing to the more refined class of screen supporters.

N.—Theatrical and far-fetched in incident but interesting.

E. H.—Merits distinction. A large and capable cast give characterizations of the several roles.

"Sunset" Jones

(*Featured Cast—American*)

M. P. W.—This picture is one lacking in the action necessary to make a Western drama absorbing and interesting screen entertainment.

E. H.—A high grade feature skillfully played by a cast of favorite players.

W.—Good Western if you like them wild.

Western Hearts

(*Featured Cast—Associated Photoplays—4,711 Feet*)

M. P. W.—A Western feature of average interest with a rather involved story.

N.—Some good incident in ordinary Western.

W.—Nice entertainment in unpretentious State Rights Western.

The Wakefield Case

(*Herbert Rawlinson—World Film—5 Reels*)

M. P. W.—A detective-melodrama which is above the average for productions of this type.

N.—Crook story carries lively action and suspense.

W.—Satisfactory State Rights offering of its type.

Trust Your Wife

(*Katherine MacDonald—First National—5Reels*)

M. P. W.—Katherine MacDonald does her best work in strong emotional role.

E. H.—Miss MacDonald's striking beauty and brilliant acting redeem the story's shortcomings and she is accorded excellent support by David Winter and Charles Richman.

T. R.—A rather familiar plot is involved in "Trust Your Wife," but it is interestingly carried out to an exciting climax. Not a great picture, but it is a good production and will entertain.

Three Sevens

(*Antonio Moreno—Vitagraph—5 Reels*)

M. P. W.—Exhibitors looking for an unusual drama of prison life with a well-known star will not make a mistake in booking this Vitagraph production starring Antonio Moreno.

N.—Unusual plot carries quite a punch.

T. R.—There is no unnecessary straining after sympathy, the plot is deftly handled, its details are convincing even in its most melodramatic moods, and the picture as a whole should prove a winning attraction.

The Texan

(*Tom Mix—Fox—4,731 Feet*)

M. P. W.—A rip roaring, rattling farce comedy of the West before the time of the Eighteenth Amendment.

N.—Average entertainment in this Mix offering.

E. H.—The picture should find ready response with most audiences.

At the End of the World

(*Betty Compson—Paramount—5,729 Feet*)

M. P. W.—Retains the straight-line plot and steadiness of action required by spoken drama, and is far enough removed from the humdrum existence of properly civilized mortals to have the tang and flavor of a new and interesting adventure in foreign lands.

N.—Disappointing melodramatic romance, but may slide by.

T. R.—Admirers of straight melodrama will find much to please them in this production.

W.—Capable star and good production make it attractive.

Ever Since Eve

(*Shirley Mason—Fox—4,000 Feet*)

M. P. W.—The story of "Ever Since Eve" isn't at all remarkable, although it has a sure enough surprise finish, but Shirley Mason makes a charming French war orphan, and jumps into the water and gets a chic pure silk bathing suit wet in the most reckless manner.

W.—Weak story material in Shirley Mason's latest.

Remorseless Love

(*Elaine Hammerstein—Selznick—5 Reels*)

M. P. W.—Tells concise story of mountain feud. Billed as a Ralph Ince Production, it is in keeping with this director's past reputation for artistic work.

W.—About time this charming star had a good story.

N.—One of Elaine Hammerstein's best.

Is Life Worth Living?

(*Eugene O'Brien—Selznick—5 Reels*)

M. P. W.—Eugene O'Brien as a down-and-outer gives pleasing performance in a rather colorless photoplay.

E. H.—Is only mildly amusing and is not one of O'Brien's strongest vehicles.

W.—Satevepost story makes quite colorless picture.

T. R.—Offers a pleasing love story in which the human interest appeal predominates and can be set down as providing fair entertainment.

Opened Shutters

(*Edith Roberts—Universal—4,534 Feet*)

M. P. W.—It is simple in the extreme and there occurs numerous well-known, tried-and-not-found-wanting situations.

N.—An orthodox picture of the "preachy" type.

E. H.—Is primarily the love story of the heroine, played by Edith Roberts, but will be received well or otherwise according to the observer's acceptance of the philosophy through which she attains happiness after distress.

W.—Will please admirers and probably majority.

The Call of Youth

(*Featured Cast—Famous Players—3,871 Feet*)

M. P. W.—English production of Famous Players-Lasky interesting.

E. H.—Better than the average English made screen production.

T. R.—Will please may patrons because of its finely developed atmosphere, extremely human touches and excellent acting by the entire cast.

Partners of Fate

(*Louise Lovely—Fox—5 Reels*)

M. P. W.—The picture has a story that is consistent, well built, interest-holding and will prove enjoyable to those who enjoy the elemental.

N.—Average program attraction.

W.—Production is attractive but story is familiar domestic affair.

Reckless Wives

(*Featured Cast—Independent*)

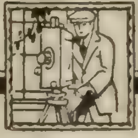
M. P. W.—Is a bright, active treatment of a subject, highly popular with the average feminine fan—that of the unloved wife looking outside the home for happiness and by her indiscretion bringing tragedy to others.

N.—The story is well told on the screen and holds the interest throughout, with several really tense situations which are well developed.

E. H.—Only an average production holding little interest because of its over-worked plot.

News of the West Coast

By A.H.GIEBLER



Selig Studio Fire

Fire broke out on Saturday afternoon, August 13, in the cutting, projection and film rooms of the Selig-Rork Motion Picture Film Corporation at 3800 Mission Road, causing damage to finished films and studio property to the amount of approximately $90,000. The production now in process of filming, "The Rosary," perhaps suffered the greatest loss, although most of the negative of the film was in the company's fire-proof safe.

William N. Selig and Samuel E. Rork, heads of the film producing company, were in the projection room looking at the completed parts of "The Rosary" when the fire broke out. They escaped unharmed, but Frank Pruschet, laboratory man, and Harry Campbell, cutter, in trying to save the film, were burned about the hands and face.

Plea for Tax Reduction

The theatre owners of Los Angeles have joined in the request of the city's business interests for a reduction of taxes. The Los Angeles Theatre Owners' Association, through Secretary F. R. Woodward, has addressed a communication to the City Council declaring that the taxes paid by the theatre owners constitute a burden which must be immediately relieved to obviate the necessity of closing many houses.

Dave Butler's Preview

One of the most novel previews ever given in this part of the country was given by David Butler in the town of Azusa, California, last week, of his new film, "Bing, Bang, Boom." To show his appreciation of the courtesy shown him by the mayor and townspeople of Azusa while he was making location scenes for his picture, Butler conceived the idea of giving a show on the streets of the town and turning over the receipts to the town charity. With a screen at one end of the block, the projection machine at the other, canvas walls and ropes to enclose chairs and improvised seats for 1,500 persons, Dave presented one of the most unique movie shows ever recorded.

Cinematographer's Party

The American Society of Cinematographers held a get-together dinner and reception at the Hollywood studios on last Saturday evening, with a number of prominent film directors of the West Coast studios as guests. The affair was specially planned to bring a closer understanding between the men who turn the camera cranks and the men who direct the players.

Alvin Wyckoff, cameraman for Cecil De-Mille, delivered an oration on the subject of greater understanding and co-operation between cameramen and directors, and William D. Taylor, director of Paramount productions, made the answering speech. The party was held in the set that is being used by Ferdinand Earle to film the 'Rubaiyat" picture.

Hollywood Studio Club

The Hollywood Studio Club, at 6129 Carlos avenue, Hollywood, a club under the supervision of the National Board of the Y. W. C. A., which furnishes a home for girls employed in the moving picture studios, and which now numbers eighteen girls as its guests, is launching a campaign to raise $5,000 to be used for building an additional dormitory to accommodate twenty more girls. The committee of the club, which determines its general policy, is composed of Miss Jessica Lawrence, Mrs. William DeMille, Mrs. Cecil DeMille, Mrs. Jesse L. Lasky, Mrs. Wilfred Buckland, Mrs. Arthur Heineman, Mrs. Chas. Richmond and Mrs. Wilson Martin.

Among those who formerly lived at the club who have since made a name for themselves are ZaSu Pitts, Helen Jerome Eddy, Marjorie Daw, Agnes Johnson, Violet Clarke, Louise Huff and Sarah Y. Mason.

Film Strike Ended

The last of the pickets of the studio employe strikers were relieved of picket duty around the studios this week. Of the alleged seven hundred strikers, many of them have returned to work on a compromise basis.

Snooky Gets New Writer

Glen Lambert, who directed all of the Sunbeam Comedies, has been added to the force at the C. L. Chester studios to write scenarios featuring Snooky, the Humanzee.

Victor B. Fisher Here

Victor B. Fisher, general manager of the Associated Photoplays, is on the coast for a short business trip, conferences with Jas. Livingston, president of the organization, and inspection of the studios where two features are being produced with Scott Dunlap and Cliff Smith as directors, for Associated Photoplays.

Chester Man Goes East

Raymond S. Harris, of the C. L. Chester studios, has gone to New York on a three weeks' business trip in the interests of his firm. Mr. Harris will attend a meeting of Federated Distributors while in New York as the personal representative of Mr. Chester.

Joins Western Pictures

Mike Rosenberg, of Seattle, who served his film affiliations in the northern city to come south, has joined the Western Picture Exploitation Corporation, and will assist Irving M. Lesser in his plan to create one gigantic film distribution center in Los Angeles.

Clune's New Manager

J. C. Haas has succeeded C. O. Hawxhurst as house manager of Clune's Broadway Theatre. Mr. Haas comes from Seattle, where he was engaged in the theatrical business, and before that managed a theatre in Butte, Mont.

New Brand of Two-Reelers

A new firm composed of Adolph Wise, H. Thompson Rich and Al Ira Smith, have started producing a series of eighteen two-reel films featuring Leo Maloney. The pictures will be released under the name of Mustang Brand Pictures. The company is operating at the Russell studios in Hollywood.

Dot Farley to Direct

Dot Farley, the well-known comedienne, has been engaged by the C. L. Chester productions to direct a series of Chester Jr. comedics, which will be released on the Federated program.

Grainger Arrives

J. R. Grainger, eastern representative and sales manager of Marshall Neilan productions, arrived here from the East this week to consult Neilan on a campaign for 'Penrod" and "Bits of Life," soon to be released. Mr. Grainger also represents Charles Chaplin and Allen Holubar in the East.

Arrivals

Kathleen Norris, noted author, has arrived at Goldwyn to confer with the continuity writers and the director of one of her stories that is soon to be filmed at Goldwyn's Culver City studio.

Another arrival that greatly added to the happiness of Filmland was that of Tom Meighan this week. Tom is already at work on "A Prince There Was," at Lasky's, under the direction of Tom Forman.

Lloyd Hamilton has returned from his vacation, which he spent in San Francisco, and is ready to begin production on his forth Hamilton-White comedy.

Departures

James Young, noted film director, after just having recovered from a serious illness, left this week for New York on business connected with a coming production that he will direct.

Frederick Warde, who has finished his work as Omar in Ferdinand Earle's "Rubaiyat" picture, has gone to New York.

William DeMille has gone fishing, and his brother Cecil has gone hunting. Bill has borrowed Cecil's yacht and fishing tackle, and Cecil has pre-empted all of Bill's guns.

Century Comedies Plan Six Producing Units

Plans for six producing units to manufacture fifty-two comedies a year for Universal are now under consideration by the Coast executives responsible for Century Comedies. However, although the plans are about completed, nothing will be done toward this end until Messrs. Abe and Julius Stern return from London some time next week. At that time definite arrangements will be made whereby six directors will be assigned their individual producing unit.

At present there are three companies at work, they being Alf Goulding, Fred Fishback and Tom Buckingham. Although Buckingham is mentioned, he is at present absent from the studio due to illness, but will return some time in October. Goulding and Fishback therefore are alternating and between them are directing Harry Sweet, Brownie, the wonder dog, and Charles Dorety.

During the past month Century has signed up Teddy, the brilliant Dane, and have been giving the question of Baby Peggy as a star some thought. This will require two additional directors to make comedies, and one other will be necessary when Century signs up a popular female comedienne, whom they have in mind.

However this is not positive, and as nothing definite can be worked out until Abe and Julius Stern return Goulding and Fishback will continue to produce until Buckingham and Watson return, and the other two are negotiated for. Fishback is handling the destinies of Brownie and Teddy, and Goulding the destinies of Harry Sweet, Charles Dorety and Baby Peggy.

Geo. H. Davis Presents

"The Heart of the North"

an awe-inspiring drama of the great Northwest where men die for the women they love

featuring

Roy Stewart

in a dual role assisted by

Louise Lovely

A Harry Revier Production

For information apply to
Geo. H. Davis
526 Holbrook Bld'g. San Francisco
or Joe Brandt, 1600 B'way, N.Y.

Kansas City Theatre Musicians Strike; Contracts Insure Return on September 1

THERE will be no orchestral music in the five big downtown picture theatres of Kansas City, Mo., until September 1, and perhaps not then. The notice first given out concerning this matter was to the effect that after a disagreement over the length of time the men should play, the Newman, Liberty, Royal, Doric and Twelfth Street orchestras were called out by Harold Kelley, president of their union. According to Frank L. Newman and D. H. Harding, owners of the five theatres, the situation was apparently settled early this month.

Says Musicians Quit

The musicians had agreed to a six-hour day, no reduction in wage scale ($50) and a forty-three-week contract. Contracts had been signed, effective September 1. Mr. Newman was told by a representative of the union, he said, that a meeting would be held on or before August 12, at which the union would formally agree to play the six-hour day the rest of August. Since August 1, 1920, a five and a half-hour day has been in effect. Musicians are always allowed a fifteen-minute rest period in each hour.

According to Mr. Harding, he was told that the musicians would not begin the six-hour day until September 1. However, a few days after, the orchestra at the Newman was not permitted to play, and the Royal orchestra was called out of the pit and also refused permission to play.

Over Ten Minutes' Work

In a statement issued by Mr. Newman, he said: "This comes after fourteen years in which I have consistently employed union men and never had a disagreement. Mr. Harding and myself agreed not to lower the base scale, which is $5 more than the New York scale right now. We have agreed to almost everything the unions have asked us. Now they walk out over a disagreement that involves, when rest periods and time in and out of the pit are considered, about ten minutes' work a day."

The Union Alleges a Lock-out

Additional features have been added in the theatres to take the place of the missing orchestras, and the organ music will have to continue until such time as the men and the theatre owners come to some arrangement which will be satisfactory to everybody concerned in the matter.

Declares Its Regular Quarterly Dividend

The Famous Players-Lasky Corporation's consolidated statement (which includes the earnings of subsidiary companies owned 90 per cent. or more) reports for the half year ended June 25, 1921, net operating profits of $3,078,697, after deducting all charges including Federal income and excess profits taxes and reserves for same.

After allowing for payment of dividends on the Preferred Stock, the above earnings are at the annual rate of $26.04 on the 206,849 shares of common stock outstanding in the hands of the public.

At Monday's meeting of the Board of Directors the regular quarterly dividend of $2.00 per share on the common stock of the company was declared payable October 1, 1921, to stockholders of record at the close of business September 15, 1921.

Censors Pleased With "Foolish Wives;" Few Suggestions of Eliminations Made

THE apex of interest of the trip of the censor boards of the United States and Canada to Universal City occurred when, in a specially constructed theatre in the beautiful Beverly Hills Hotel, the censors saw the long awaited "Foolish Wives" production. Together with the hope of achieving a unity of censorship requirements, the viewing of the picture lay uppermost in the anticipation of all who were to see it.

The showing was under the personal direction of Erich von Stroheim, and specially composed music had been adapted by the leader of the orchestra. No one but the censors, their immediate party, those who worked on the picture and Mr. Thalberg were admitted to the showing.

Very few suggestions of elimination were made either in the temporary sub-titles or in the scenes themselves, and this is considered remarkable, owing not only to the great number of the scenes, but to the fact that the picture deals with the subject of gambling in Monte Carlo.

Incorporations

The following motion picture companies incorporated in New York State the past week, with the filing of the necessary papers in Secretary of State Lyon's office, the capitalization and directors for the first year being noted in the certificates of incorporation:

Ambassador Motion Picture House, Inc., $1,000, Milton S. Cohen, Joseph Cohn, of New York City, and Jacob Goldberg, of Brooklyn; Love Birds, Inc., $20,000, O. S. Rosencrantz, Sidney S. Weiss, Harry Hechheimer, New York City; Joe Browning, Inc., $5,000, same incorporators as in the above company; Ethiopian Amusement Corporation, $300,000, Jacque E. Horn, St. George; Samuel Aste, Bernard Stern, New York City.

Sidney R. Kent Elected Member of Board of Directors of Famous Players-Lasky

SIDNEY R. KENT, general manager of the department of distribution, Famous Players-Lasky Corporation, was elected to the board of directors at the board's meeting held on August 22.

Mr. Kent's election is unique in the history of the Famous Players-Lasky Corporation in that he is the first man to rise from the ranks of the company to a place on the board of directors. Before entering the motion picture business he was for seven years with the Colorado Fuel & Iron Co., most of his work being confined to the West. Later he was with the American Druggists' Syndicate as assistant to the president. He came into the motion picture business four years ago with the General Film Company, where he worked with former Postmaster-General Frank H. Hitchcock in liquidating the affairs of that company.

Three and a half years ago Mr. Kent became connected with the Famous Players-Lasky Corporation in the administrative bureau in the New York office and a few months later entered the distribution department as a special representative. He was appointed district manager of the territory embracing the Kansas City, Omaha, St. Louis and Des Moines exchange territories, which position he held until May, 1919, when he was called to the home office to become general sales manager. In January of this year he succeeded Al Lichtman as general manager of the department of distribution.

As sales manager and administrative head of the entire distribution branch of the company's business he has been responsible for many innovations. Noteworthy among them are the establishing of the zoning system, which has given wider distribution to Paramount pictures than they ever had before, through the setting of more equitable prices for all exhibitors, and the inauguration of the Paramount school of salesmanship, which is regarded among film men as one of the most constructive ideas ever put into effect in the industry.

Majority Finally Triumphs Over Blue Law Advocates and Sunday Movies Resume

AFTER a battle extending over a year, the exhibitors of the town of Tiffin, O., have scored a decisive victory for the Sunday movie show; a victory important to the exhibitors of North Central Ohio in general as well as to Tiffin and the surrounding locality, according to the latest news from the First National offices in the Buckeye State.

Something like a year ago some of those people who have queer ideas of their own and insist upon jamming them down the throats of the public generally decided that Tiffin must do without Sunday movies and went to work accordingly. Exhibitors were arrested and haled into court. Fines were imposed and costs assessed that made the observer think of "persecution" instead of "prosecution."

Every case that had been started was carried by the defendant exhibitors to the tribunal above in the hope that in the end they might secure the "justice" to which they felt they were entitled.

Without Sunday pictures hundreds of Tiffinites complained, for there was no place to go in Tiffin but to the picture shows. In due time the town was almost deserted on Sundays.

The business interests began taking a hand in the controversy, and ere long those who had been clamoring for "Sunday observance," began to find that they were on the unpopular side. The other day the first of the "Sunday picture show cases" claimed the attention of Judge Harvey Platt, of the Seneca County Court of Common Pleas, the court just above the probate court in which the exhibitors had been convicted and fined. Judge Platt's finding was that the probate court lacked jurisdiction in the matter of Sunday observance, at least insofar as the Sunday picture show was concerned. Defeated and fully realizing the fact of their defeat, the blue law advocates through their legal representatives moved an annulment of all cases pending.

The picture theatres of Tiffin are open again on Sundays; in fact were opened the Sunday following the Saturday that Judge Platt handed down his decision. And Tiffin will enjoy Sunday shows in the future, probably unmolested, for the disturbers have found that they not only haven't got public sentiment behind them, but the law either.

Save $6,000 Weekly

The 600 exhibitors served by the nineteen film exchanges in Omaha are saving on an average of $10 apiece each week, or a total of $6,000 a week, since the postal department has started handling all of the Omaha film by parcel post. The change was made recently, the Omaha postoffice installing three new one-ton trucks to handle the film business alone.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Paramount Ties Prominent Publishers to Co-operative Schemes for Features

WALTER LINDLAR, of the home office exploitation force of Paramount, has effected two tie-ups with publishers that will prove of interest to Paramount exhibitors. These are tie-ups with standard editions and not with the popular priced "photoplay editions."

The first of these is with Harper & Brothers for the forthcoming presentation of Gerald Du Maurier's "Peter Ibbetson" under the title of "Forever." In the New York district the original title will be used for the film, and on out of town paper the book title will be almost as prominent as the release title.

Harper's will collaborate with Fred V. Greene, Jr., when the book comes to the Riesenfeld houses, and will give full support to the smaller theatres.

Books on Consignment

One important feature will be the consigning of books to dealers in towns where the picture is to play. Practically none of these have more than a single copy in stock, and few would be willing to invest in a dozen or more. Harper's will send books on consignment with extra jackets which can be used on other books of the same size, making a full window display. The unsold copies can be returned or passed along to some other town which has yet to play the feature. The exploitation men will aid in routing these shipments to distribute the books to the best advantage.

For "Anatol" and Others

Mr. Lindlar has also tied Maynard & Company, of Boston, to the production of "The Sheik" soon to be released. He will also hook in the publishers of "Anatol" and arrange also for "Cappy Ricks," the "Wallingford" stories and "Miss Lulu Bett."

Guards Against Loss

None of these are the cheap editions, and to order a supply of the higher priced editions would be costly to some of the dealers. Lindlar's idea is to give them a chance to make money without too great a risk and at the same time to help the publishers sell their volumes.

Curwood titles keep moving, but Barrie is an author less freely sold. Many dealers found it profitable to tie Barrie to the production of his play, getting a real excuse for a drive, and "Sentimental Tommy" sold all of the Barrie titles.

In the same way "The Inside of the Cup" moved books which had been on the shelves for a longer time than a dealer approves, and it is believed that a similar service will be performed for the Du Maurier work.

It is one of these three-cornered arrangements that will work good for all.

A Ray Contest

Apparently for no good reason at all, J. W. Goodspeed, of the Isis Theatre, Grand Rapids, announced a series of prizes for the best papers for or against the sub-title in pictures. His interest seemed purely academic and interest grew in the subject. Then, when he had them all worked up, he announced "The Old Swimmin' Hole" as a play without titles and both the pros and antis crowded in to see it. The advertising broke just as the contest was ending.

Star Australian Lobby Equals Best of Our Own

These three examples of lobby displays from the Crystal Palace, Sydney, show that the antipodes are up and doing. The C. P. is the big house "down under" and to play there is like playing a star engagement on Broadway here. The arch is 48 feet at the floor and rises to nearly thirty feet at the centre.

One of the best displays was for "A Small Town Idol," showing Ben Turpin in the race. The horse was so long they could not arrange to have him gallop for fear he would kick the entering patrons, but the figure of the jockey was hinged to the saddle and he bumped the bumps all day long. The tail wagged, however, and the tongue flapped like a red flannel shirt on the washline, while a cootie about the size of a kitten gnawed at one of the hind legs. A high powered lamp was set as a flasher behind the eye, a green glass being set in to mask the light. Inside, large cutouts of Turpin pointed in the direction of the box office and there was a generous display of bathing beauties, for the New York censors have no jurisdiction there.

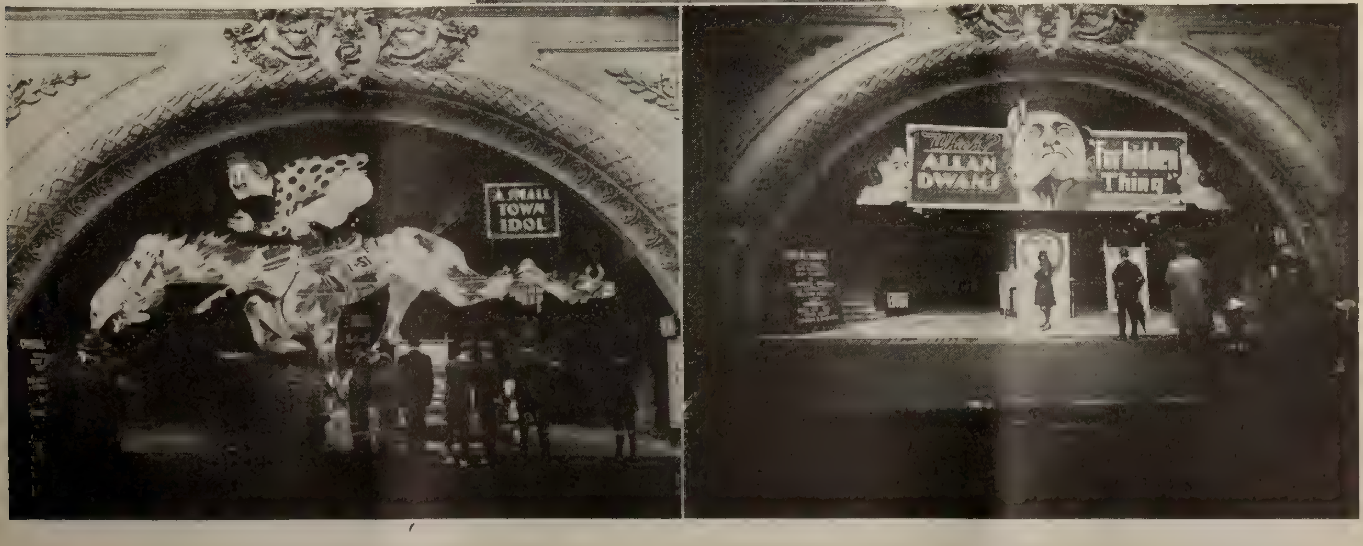
The thirty foot banner for Louise Glaum in "Love" gives a better idea of the general display, though the size is only suggested, and the similar banner for "The Forbidden Thing" shows another treatment of the space.

On all pictures a very generous wall space is devoted to displays of stills.

In the display for "The Forbidden Thing" you can also see a teaser for an underline in the small easel card reading "Beware of Lying Lips." These cards are regularly used, but only in this photograph does one show up clearly. In the others they are shaded out under the arch.

Phil Goll is the directing genius.

HAVE YOU YOUR COPY OF PICTURE THEATRE ADVERTISING?



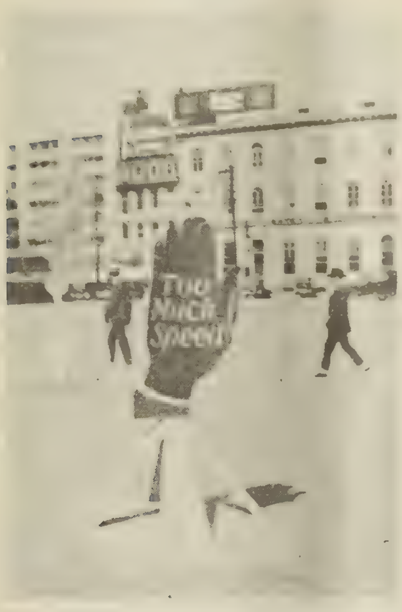
HOW A LEADING AUSTRALIA PICTURE THEATRE PUT OVER SOME ASSOCIATED PRODUCER'S ATTRACTIONS

The Crystal Palace, Sydney, is the Rialto, Rivoli and Capitol rolled into one, not to mention the Strand. To play there is to win the contracts everywhere. The arch opens 48 feet and is 30 feet high at the center, so you can gain some idea of the size of these displays. Ben Turpin's mount, for example, is some 35 feet long and all day long the cross-eyed star bobbed up and down

Selling the Picture to the Public

Broken Down Car Was Entirely Too Realistic

Sometimes a stunt is too good. For the exploiting of "Too Much Speed," H. C. Farley,



FARLEY'S HANDOUTS

of the Empire Theatre, Montgomery, Ala., planned to use one of the oldest cars in the city with a sign reading "Can't travel fast, but have enough speed to get to the Empire Theatre to see Wallace Reid in 'Too Much Speed'." Farley figured that the car would attract a lot of attention and that an occasional "breakdown" would permit him to park the perambulator in an advantageous position.

The theory was fine, but the breakdown came too soon. The car was not yet on the street before it had an attack of heart failure and some of the best auto physicians in the city failed to put it on its tires before the film had left town.

Farley obtained permission to place the block one sheet cutouts on the traffic regulators all through the business district. Fifty sheets were put to this use.

In addition he had one thousand cards about nine inches square printed on both sides in black with the hand. This was placed diagonally so the card could be suspended from one corner. Part of these were tied on parked cars on Sunday night and the rest on Wednesday, the feature opening Thursday. As most of the cars are left outdoors all night in the summer, there was no difficulty experienced in getting to them. Being printed on both sides, it did not matter how the card lay. It was working all the time.

Midweek Hook-up Did a Forty Percent Increase

R. C. Frost, assistant to C. D. Cooley, of the Consolidated Amusement Company, Tampa, built up business forty per cent. with a midweek hook-up section for "If Women Only Knew." This was a capital line for hooking to and he got four pages, with twenty advertisers, and it took hold well. The business jumped over the previous day in spite of the fact that the American Legion was offering an opposition show.

Hyman's Novelties at the Mark Strand

EDW. L. HYMAN

With the orchestras still out, and Edward L. Hyman not caring much when they come back, the program at the Mark Strand, Brooklyn, will stress the productions. Merely making these more elaborate (as can now be done with the money formerly spent on the musicians), helps business and it is probable that Hyman will keep on with the production stuff until such time as the instrumental music is brought to a proper wage basis.

He starts the program for the week of August 28 with Grieg's concerto for two pianos. This will be played on the production stage, two grand pianos being set against the red cyclorama drop, a wicker floor lamp and potted plants supplying the decorations. The chief light will come from the lamp.

The second number is a scenic of Scotland, and preludes the second production number, which is a group of Scottish songs, including "My Love, She's But a Lassie Yet," "Bonnie Sweet Bessie," "Banks of Loch Lomond" and "The Bluebells of Scotland." The Serova ballet will be used for dancing steps and the chief singer will be a contralto, famed for her rendition of Scottish ballads before the various Scottish societies of Brooklyn. The setting is a drop showing a mountainous country, with a ground row in front. There will be numerous tiny lakes on the back drop, which will be rippled, and the scene will be lighted in red and blue from the sides.

A basso will provide for a scene change by giving Tosti's "Good-Bye" as a concert number. This always popular selection is generally sung by a high voice and Hyman trusts to the basso to give a touch of novelty.

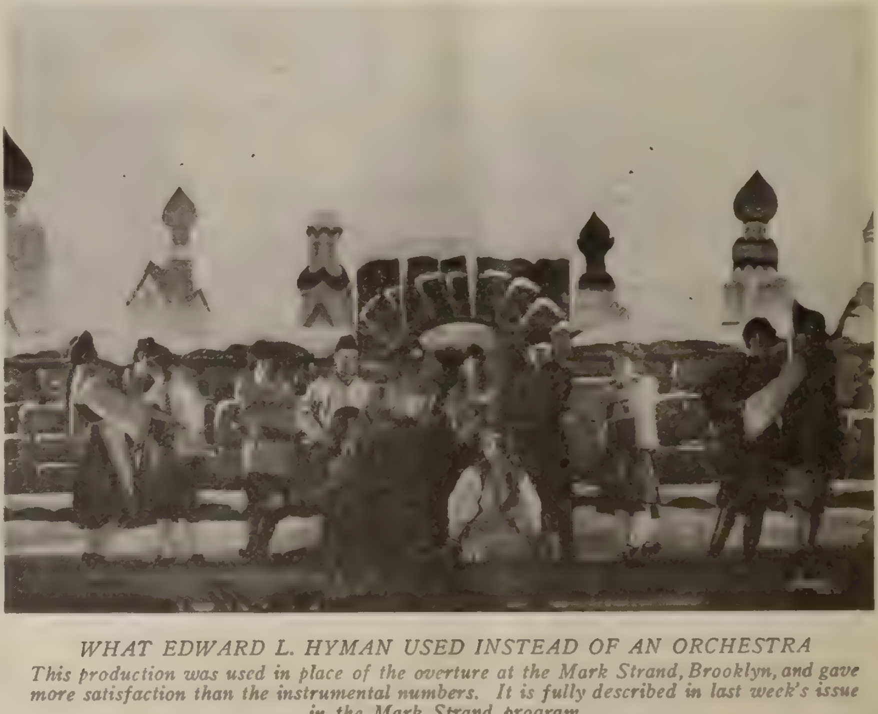
This will be followed by Weber's "Invitation to the Waltz" with choreographic interpretation by the ballet in the traditional fluffy skirts working against a black drop with the silver ribbons pendent and garlands of flowers across the top. The lights will be red and white from the sides and white borders to light the flowers.

Next comes Cadman's "At Dawning" with a Prizma picture showing the dawn the world over. As the film opens a quartet sings the song, then a soprano renders "Somewhere a Voice is Calling" and the quartet comes in with the opening number again. The film has been timed to end with the song.

The prologue to the feature, "The Hell Diggers," shows a backing taken from the play, with the dredge outlined against the drop, which is otherwise transparent to give the dawn effects for the song, which is Penn's "Sunrise and You." This is sung as a duet with the man dressed as Reid and the soprano as the girl, with sweater, knickers and tam o' shanter.

After the feature a quartet will sing Harry Burleigh's "Deep River." The setting for this is the blue neutral drop with a cut pier. A ripple plays upon the lower half of the drop, and the stage will be held so dark as to suggest the river at night with the far bank invisible in the gloom. The drop is also perforated for a star effect.

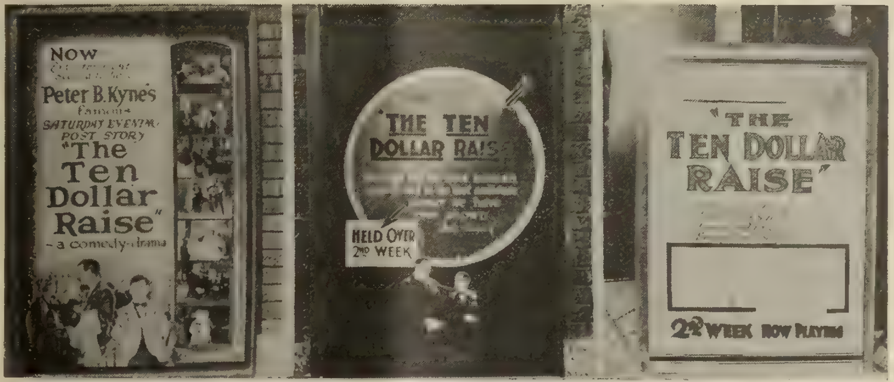
The program concludes with "The Skipper's Narrow Escape," a Toonerville Trolley series.



WHAT EDWARD L. HYMAN USED INSTEAD OF AN ORCHESTRA

This production was used in place of the overture at the Mark Strand, Brooklyn, and gave more satisfaction than the instrumental numbers. It is fully described in last week's issue in the Mark Strand program

Selling the Picture to the Public



THIS SET OF THREE CARDS TELLS A WELCOME STORY
John Hamrick, of the Blue Mouse, Seattle, put out the cards on the left for the Associated Producers Attraction, "The Ten Dollar Raise." That helped to keep it a second week and the middle set was put out next with the third for the second opening

Had Three Window Cards for Two Weeks Run

John Hamrick put out three sets of window cards for the two weeks "The Ten Dollar Raise" run in the Blue Mouse theatre, Seattle. First he displayed the card with six or eight stills and text to the effect that the story was a vivification of one of Peter B. Kyne's Saturday Evening Post stories.

The picture drew so well that he decided to hold it for a second week, so he put out another set, announcing the prolongation. It might be expected that this set would slow down the business, since there was another week in which to catch the release, but instead it built up the business for the week-end. Then at the commencement of the second week the third card replaced the former sets, and this held business for the second week of the engagement.

It was a simple campaign, but effective because it was simple. There was nothing involved about it. The picture was held over. Only good pictures were held over. It must be worth seeing, so people went to see.

Made Other Theatres Warn "Too Much Speed"

Every theatre in Syracuse used slides for "Too Much Speed" when it played the Eckel Theatre, and as not all of them are Paramount houses, the state of mind of some of the managers may be imagined, but they were good sports and kept on even after the blowoff.

S. G. Sladdin, Paramounteer out of Buffalo, and Francis Martin, manager of the Eckel, collaborated on the stunt. They persuaded the Director of Public Safety that a speed campaign would help the city, and he not only permitted the painting of warning signs at all leading street intersections, but he got the local papers and the other theatres interested. The papers ran stories and the theatres the warning hand slide.

Then Martin took a large slice of space to hook in on the stunt and the other managers went gunning for Sladdin. He saved his life by pointing out that they could do the same thing some time. He even took them over to the "Comish" and he told them they could do the same thing whenever they had an idea of equal value to the city. Now they are all scratching for ideas and in the meantime were game enough to keep the slides going and help pack an opposition house.

The papers didn't mind, for they got a lot of extra advertising. The Commissioner didn't mind because it is near nominating time and he got a good advertisement, and you don't hear any kick a-tall from Francis Martin. Not the tiniest little cheep.

Did It Right

Noble Hearne, of the Frolic Theatre, San Francisco, got out a throwaway for Gladys Walton in "The Man Tamer" that is the best imitation of a regular circus bill that we have ever seen used for a picture house.

Stock show cuts gave him his pictorial matter, and one side of the sheet is all show while the other is just as good down to the last quarter of the sheet, when it runs into an advertisement for the Universal attraction. Done on green paper with green ink on one side and red on the other, it's about 100 per cent. good.

Johnston Effects Valuable Hook-up

John Le Roy Johnston, the Los Angeles Paramounteer, has just made an effective hook-up with the safety engineer of an accident insurance company which underwrites employers liabilities.

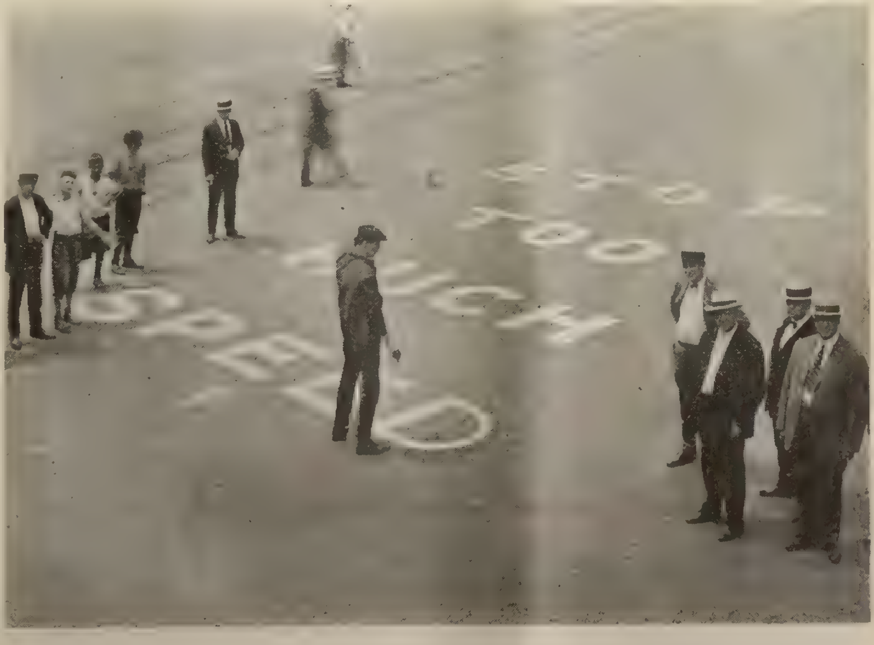
These articles, which are appearing in nearly every insurance journal in the country, are based upon Bill Hart's "The Whistle" and seek to teach that the employee who removes safety devices from machines is as culpable as the employer who neglects to provide them. It's a double bladed verbal sword and cuts both ways.

Primarily this is Paramount publicity, but in the last analysis it is press work for the pictures as a whole, for it shows how the pictures can be made to carry strong lessons, and it arouses the interest of all readers in the teaching possibilities of the purely dramatic release as distinguished from the propaganda story.

In all of the stories the insurance company gives plenty of publicity to Bill Hart and the picture and through this means it will be brought to the especial attention of some 300,000 readers.

Paramount's New One

"The Exploiteer," the new organ of Paramount, has made its appearance. It is not a successor to "The Money Sheet," but rather a newer idea in harmony with the present trend. It aims to give the small exhibitor—who most needs the assistance—the advance ideas on exploitation for the picture and ideas on exploitation generally. It is edited by Walter F. Eberhardt, formerly exploitation planter with the trade papers, who knows the game thoroughly, and it promises to become more generally useful than any house publication ever put out by Paramount. As part of the new dispensation, we welcome its appearance.



PAINTED ALL STREET INTERSECTIONS FOR "TOO MUCH SPEED"
S. G. Sladdin, Buffalo Paramounteer, and Francis Martin, local manager of the Eckel Theatre, Syracuse, not only hitched the Commissioner of Public Safety to an auto campaign, but he had the other houses using the warning slides

Selling the Picture to the Public

For Bad Business Increase Efforts

When the summer slump hit the Wildey Theatre, Edwardsville, Ill., Manager Seipker consulted Charles Raymond, of the St. Louis Paramount office, and the Paramounteer went down to look things over and prescribe.

The prescription was nothing more than the big week suggested in this department early in the summer. They booked in "Burglar Proof," "Old Wives for New," "Crooked Streets," "Sick Abed," "The Testing Block," "Half an Hour" and "The Life of the Party."

That gave them a week's program to talk about, and they posted the three sheets wherever seven three sheets could be put. Then they went into the newspapers with these three points:

The Wildey was playing the best pictures in the market.

In the coolest house in town.

Every day was regular season at the Wildey.

There was no summer season, Raymond wrote. The Wildey kept up to its standard every day in the year. The people got the idea. They came. They kept on coming. At the cost of a few posters and a little extra advertising Mr. Seipker broke the summer slump. Instead of "retrenching" on paper, and making a poor matter worse, he was game enough to spend a little more, and he got it back highly multiplied.

Which did you do? Quit, or quicken?

FOUGHT SLIPPING BUSINESS WITH EXTRA HUSTLE

When things grow dull in Edwardsville, Ill., Charles Raymond, the St. Louis Paramounteer, made a suggestion that advertising be increased. Now Mr. Seipker speaks for the slump in the past tense, for the hustle put receipts back

Campaign Continued By Special Request

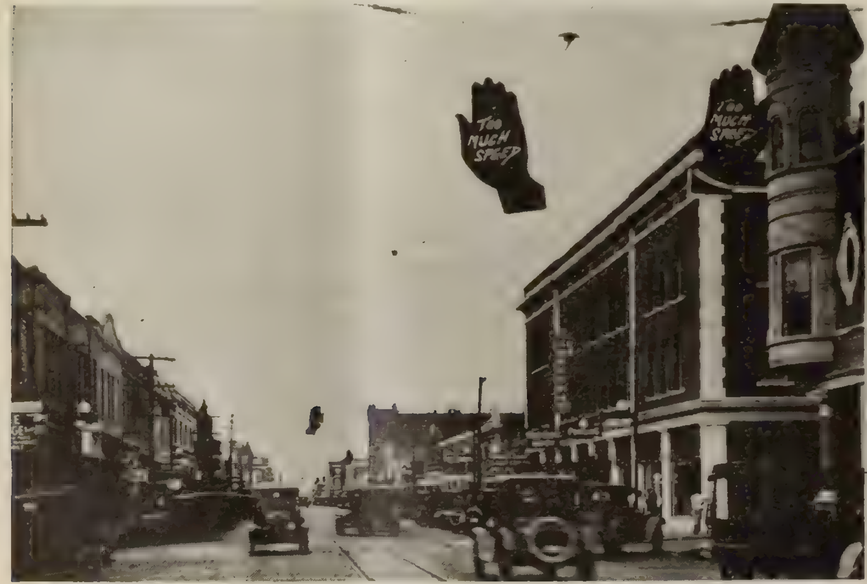
E. E. Collins, of the Opera House, Greenville, Texas, persuaded the Mayor to permit him to put warning hands for "Too Much Speed" along Main street. It took a lot of argument, and Collins promised to take them down right after the show. You can look down the street and see the hands as far as the lens will cut.

The last day of the show the Mayor sent word over that he would like to have the signs remain up. They worked so well in keeping the speeders down that they were made permament, and so long as they hang they will remind the passer-by of the Opera House and of Paramount.

Collins sent out telegrams on real blanks by real boys and the station bus was placcarded "We haven't 'too much speed.' Still, we never miss a train."

He also hooked in five windows. He didn't get up a window display, but suited his cards to the goods already in the window. For example; he noted that the druggist was making a spread on insect powders. We went around with a card reading "Jones' insect powder will rid your home of flies and mosquitos with speed, but not too much speed. You'll find 'Too Much Speed' at the Opera House Monday and Tuesday." Working that way he could get in where they would not pull the window apart.

This was all a part of "all star week," designed to get in big crowds and revive the habit of theatre going. Anyone who could find the misspelled words in the special grogram could get a free ticket, just to help along. Collins wanted the crowd more than the money, but he got both, as he usually does.



THEY LIKED THESE HANDS SO MUCH THEY KEPT THEM UP

Part of E. E. Collins' campaign for "Too Much Speed" in Greeneville, Texas. This was only one of many stunts he pulled for the Wally Reid Paramount production, and they all went over to help make a new summer record in a warm town

Wore Out a Trailer for "Mother o' Mine"

Frank Costello, of the T. & D. Theatre, Oakland, worked hook-ups to a fare-ye-well for the engagement of "Mother o' Mine" at the Turner and Dahnken house "across the bay."

Perhaps the best stunt was a trailer in a vacant store where the house put in a portable projector and ran an endless belt trailer, supplied by Associated Producers, from seven in the morning until midnight each day.

Sherman, Clay & Co. tied in with the McCormick phonograph record of the song of the same title and Remick was also on the job for "When he gave me you, Mother o' Mine."

Called for a Bridge

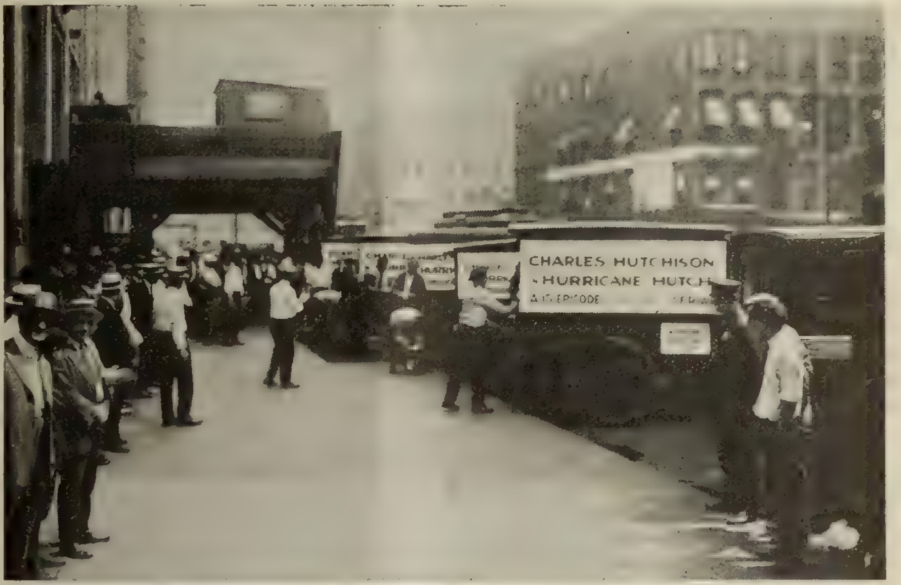
There was a kick-in with the project to bridge the bay, half sheets being supplied reading "Boost Oakland and bridge the Bay, says 'Mother o' Mine'" and this not only made the exclusive store windows but appeared in many private residences.

There was also a stencil of a shoe with the title of the Ince production on the sole and "T. & D." on the heel.

With the prize contest already commented upon, the various stunts put the picture over for a two weeks run that held up to the final day.

Don't be afraid to slide on a poor picture. It is better to lose $10 on a poor picture than to make ten and lose a hundred on good ones.

Selling the Picture to the Public



BATTING OVER THE PUBLICITY IN NEW YORK CITY

The International News Company arranged with the Pathe Exchange to carry banners for the new serial, "Hurricane Hutch" on all its delivery wagons. As it covers the entire greater city, the widest publicity is assured

Plenty of Paper Put Over Picture

Louis A. Dehoff, of the Century Theatre. Washington, D. C., put over "Life" by using $150 worth of the special paper provided by Paramount. He held a consulation with Harry Swift, Washington Paramounteer, and Swift talked up the paper. Mr. Dehoff specialized in the six sheets, putting them on the 24-sheet stands, and in a letter to Claud Saunders he writes of Swift; "Believe his work will start the Century Theatre on a new era of success. His service to the exhibitor is the best I have ever known."

"Life" is one of those plays which require picturial display. It is a high class melodrama and the lover of this type of play responds most quickly to the appeal of highly colored paper. Knowing this, Jerome Beatty ordered an exceptional variety of stands, and they are working well everywhere.

Sidewalk Solitaire Works Its Way East

Few stunts are limited to any single locality. Most of them will work anywhere. Some weeks ago Amike Vogel, the Paramounteer in Seattle devised the stunt of arranging cards on the sidewalk. He very nearly got pinched, but he put the picture over.

The idea was sent all of the Paramounteers, as well as written up in this department, and Harry Swift, who holds down a chair in the Washington Paramount office when he is not out hustling, tried it in Baltimore, for the Century Theatre.

Soup and Fish

He used a man in good looking evening dress, whose attire got him attention. When he drew a crowd, he would pull some cards from his pocket, drop them on the pavement, and shuffle them around until presently he had the message, "A Wise Fool at the Century Theatre." Then he would pick up his cards and go somewhere else to try it all over again. The full moon effect at his back is merely to pick him up out of the crowd. He did not travel with his own background.

It's a good stunt that will work anywhere and for any title.

There is a variation on this we have not seen tried. Let the cards be numbered on the backs and give to one or more small boys to hold. Then the worker calls for them by numbers, according to a memorized routine, putting each down and obtaining them in an order which will defer the full text as long as possible, getting the house name completed first and then the feature title.

Hooked "Too Much Speed" to Safe Roads in Mass.

John P. McConville, Paramounteer for the Boston District, hooked the Safe Roads Federation of Masachusetts to "Too Much Speed" offering to co-operate with the federation wherever the Reid picture might be shown in the state.

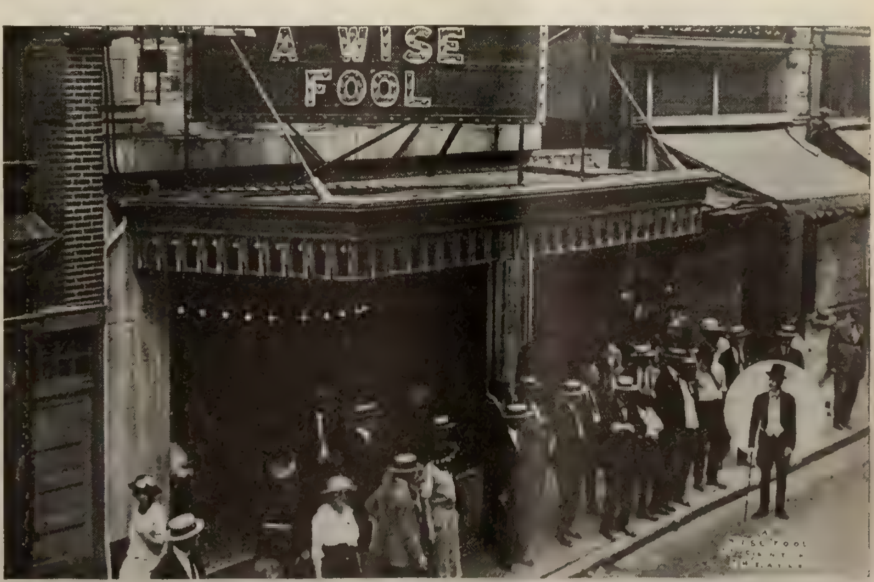
The federation, which is composed of motor clubs, insurance associations, the American Federation of Labor and Chambers of Commerce, has formed a theatrical committee, of which Wallace Reid is chairman, to promote the safe roads campaign in connection with the showing of the picture, and the hook-up got past the copy desk of all of the Boston papers, at least two of which led off with the statement "appreciating the power of the screen as a medium for reaching the people and spreading the gospel of safety etc." with which the press notice opened. That alone would be worth McConville's while, but it is just a by-product of one of the best hook-ups made yet, since it is state-wide in its scope.

The hook-up consists of two slides supplied by the Federation to be run just before the picture, and the efforts of the local bodies to back these slides up.

With ten auto associations, the state Department of Public Works, the Federation of Womens Clubs and the state Grange all lined up, the campaign should be a record breaker.

Offered Free Trip

Putting over "Mother o' Mine" at the Strand Theatre, San Francisco, the Bulletin offered a free trip to Los Angeles for the best 200 word opinion as to the value—or lack of it—of capital punishment. This was hooked up to the title by announcing that the stunt was being worked in conjunction with Thomas H. Ince, who was willing to pay for public opinion. The stunt gave a ten-day tieup which proved profitable in the extreme to the Strand.



SIDEWALK SOLITAIRE JUMPS FROM SEATTLE TO BALTIMORE

Amike Vogel's favorite game is adopted and adapted by Harry Swift, who put out a man in Baltimore for "A Wise Fool" at the Century Theatre. It has worked for the Paramounteers on both sides of the continent. Now it's up to the center

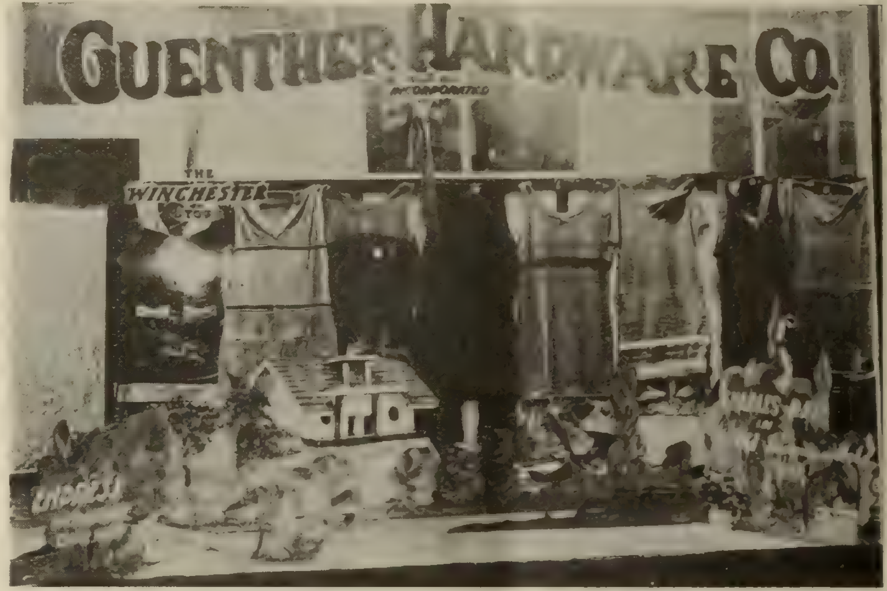
Selling the Picture to the Public

Two Taxis in Lobby For First National

In addition to using one of the 24-sheets on top of the marquise, the Rivoli Theatre, Columbia, S. C., employed two cutout taxis for the lobby to put over the De Havens in "The Girl in the Taxi." One of these stood about five feet high and shows a broadside, the driver being Carter De Haven and the passenger his better half, both cut from lithographs. The wheels were raised from the flooring and kept in motion by means of a motor concealed in the box under the car. The wheels are raised too high to give the best effect. A clearance of an inch would have been ample, and would have looked more real, and dropping the car would have better masked the motor, but the idea is there and you can improve upon it.

The outline car seen in the background is a flat cutout to mask the box office, the opening for the rear window being against the box office window. It is just an adaptation of the circus ticket wagon idea, but the novelty of buying tickets from an automobile helped in addition to aiding the advertising of the title.

There is a very good hot weather sign over the door. Probably this aided materially in the sale of tickets.



TWO GOOD LOBBY DISPLAYS FOR "THE GIRL IN THE TAXI"
The wheels of the cutout taxi are revolved by a concealed motor, and the box office window is the rear window of the outline taxi in the background. Both used for the First National attraction at the Rivoli, Columbia, S. C.

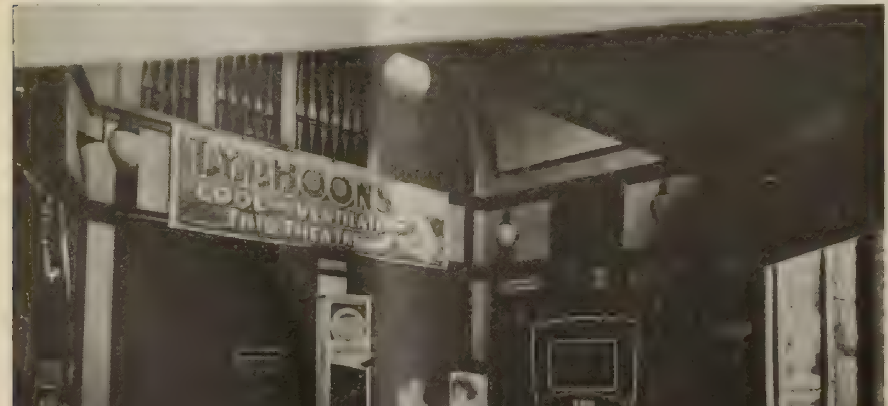
Sold Thirteen Suits On a Window Display

Not long ago the theatres of Owensboro, Ky., did very little in the way of stunts, and even a cutout in front of the house was regarded as a novelty. Recently Manager Bamberger got two specially dressed windows for "The Old Swimmin' Hole," and one store reported the sale of thirteen suits at the tail end of the season.

Not only that, but when one store heard that the other was to have a window, it came around and asked for the same chance. Do you get that? *Asked* for it.

They had booked Charles Ray in "The Old Swimmin' Hole" for the Empress, and Bamberger went after a window. They sell bathing suits in the hardware stores in Owensboro, because these handle sporting goods and bathing suits come under that head, so he hooked to hardware.

Both displays were along similar lines and are novel in that they employ set pieces and ground rows instead of straight modeling. This is an easier form, if you can find someone to cut the profiles to proportion. The head of Ray was pasted upright on a sheet of glass in the bottom of the window, the glass being painted up with a ripple effect and with bugs and fishes. The shore line was a slightly curved backing with set trees for wings and ground rows to mask in. Not counting the cost of the beaver board, which was second hand, the two displays cost a total of less than $5.



HERE'S AN OLD SWIMMIN' HOLE WITH SET PIECES
Bamberger, of the Empress Theatre, Owensboro, made a regular stage setting for the Ray First National in a sporting goods store and got rid of some stickets and some bathing suits which were getting close to the end of the season

Had a Mock Wedding at Each Performance

Herbert H. Johnson, of the Luna Theatre, Lafayette, Ind., issued cards inviting the recipient to the marriage of Constance Talmadge to Harrison Ford, adding that "Wedding Bells will be sounded at 7:30."

Patrons were seated by ushers in approved fashion, the women visitors being offered an arm, just as in a church, and just before the screening a wedding party appeared and a mock ceremony was performed which ended with the bride throwing her bouquet into the audience, where it was scrambled for by hopeful spinsters.

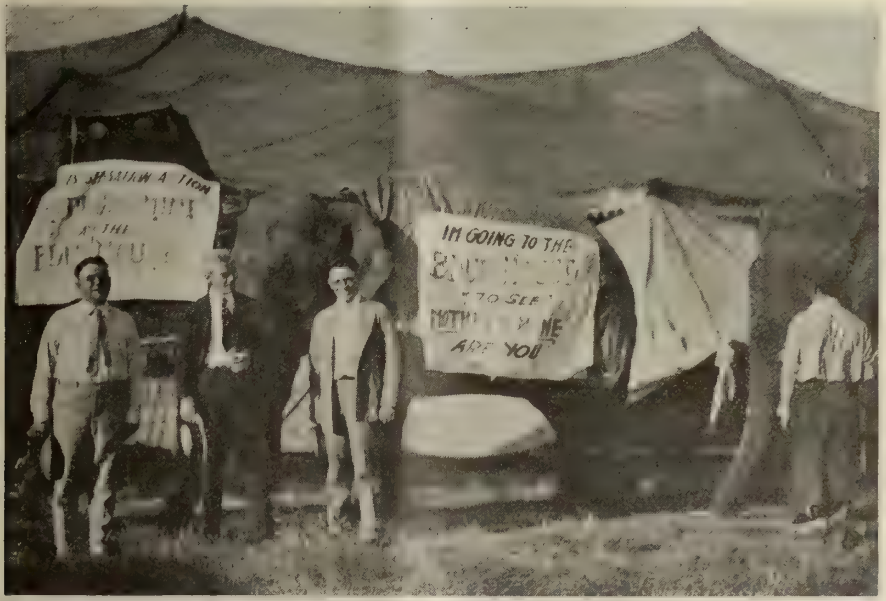
The stunt made such a hit that it was continued at each performance of the First National attraction.

Boasberg to Washington

Albert J. Boasberg, who has been running theatres in upper New York state, has hooked in on the Paramount exploitation force and has been assigned to Washington to replace Harry Swift, who has resigned. He is a live wire, as his past exploits show, and should make a good record on the enlarged exploitation staff.

If you can spend a dollar and get five, spend the dollar. If it costs you a dollar to get two, you still have one more dollar than you might have had. Don't consider exploitation costs. Consider the results you obtain.

Selling the Picture to the Public



EIGHT ELEPHANTS HELPED ADVERTISE THE BLUE MOUSE

Elephants are more afraid of mice than of men, but they can't read and did not know about the blue mice on their backs, so it was all right. There were eight of them and they helped put over Associated Producers "Mother o' Mine" for fourteen days in Minneapolis

Woman Press Agent Rolls All Her Own

Most women press agents and managers need a lot of help to get things over, but Mrs. George A. Hunt, of Medford, Oregon, not only runs the publicity for five theatres in two towns, but she does it all "on her own."

MRS. GEORGE A. HUNT

She has studied the trade papers and other sources of information, talked with the exploitation men, and experimented for herself until she is able to look on a five-house job as something easy, and she can get up a double truck hook-up as well as Amike Vogel himself, a fact the Seattle Paramounteer enthusiastically admits. She put over one for "Brewster's Millions" lately that is as good as any highly trained man could have gotten.

She trusts mostly to the newspapers because she has found that if she follows George Bleich and tells the truth and nothing but the truth in her announcements, she can hold the confidence of her readers and sell on less effort, but she will exploit when she sees an opportunity, though her policy has not made this the vital necessity it is elsewhere.

She does the publicity for the Page, Liberty and Rialto Theatres, Bedford and the Oregon and Rivoli in Grants Pass.

Bought the Banners from the S-F Circus

When the Blue Mouse, Minneapolis, was playing "Mother o' Mine," the Ince-Associated Producers attraction, the Sells-Floto Circus was supplying the opposition, with the paper display in favor of the circus.

Making the worst of the bad situation, the Blue Mouse bought the banner privilege on the eight elephants which comprise the Denver herd and brought in enough business to put the show over for a second week, getting fourteen days in all.

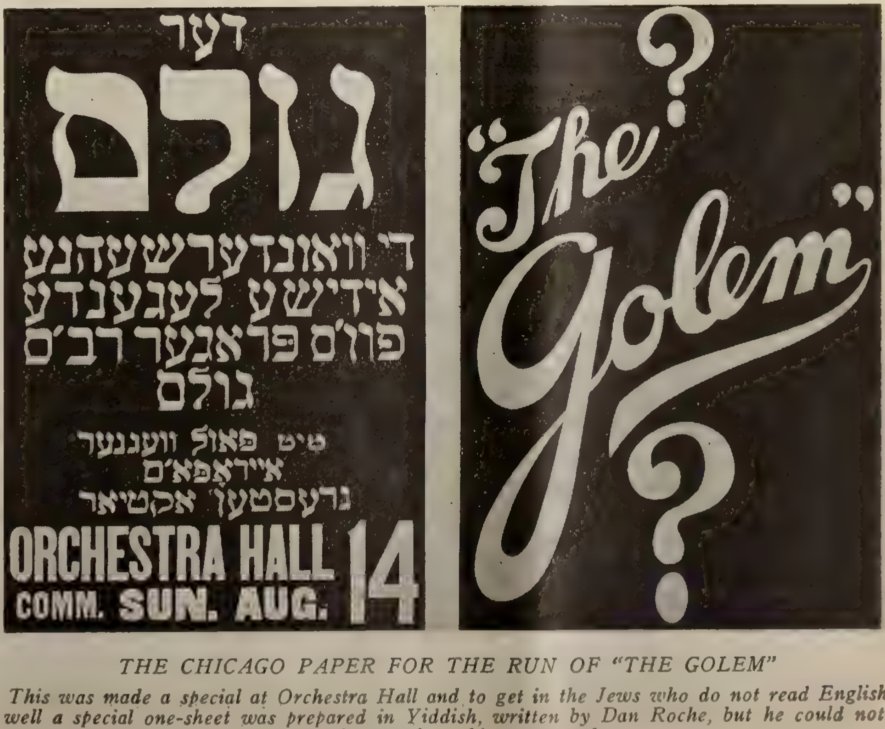
The press story runs to the effect that the house management conceived the idea of supplying the show with the "fly blankets" gratis, an idea which was welcomed by the grateful circus people. If you read of this, don't believe it. If you get a banner on a circus elephant, you pay for it, so don't waste time stalling. Make the best bargain you can with the privilege man, but be ready to pay, for it is worth it.

The Blue Mouse took motion pictures of the parade and showed this as an attraction in the house, getting over the coming attraction.

Took Two Languages to Get Them All In

Dan Roche, who had charge of the publicity for the opening of "The Golem" at Orchestra Hall, Chicago, was not going to overlook any bets, so he had two one-sheets printed, the second being in Yiddish and reading: "The Golem," the wonder-beautiful Jewish legend from the Praguan Rabis. With Paul Wegener, Europe's Greatest Actor."

The strongest appeal in New York was made to the Jewish population during the run at the Criterion, and Roche wanted to get it over in Chicago the same way, so he had the two sheets prepared as there was not time to wait for the stock one-sheets prepared by the exploitation department for general use.



דער
גולם
די וואונדערשעהנע
אידישע לעגענדע
פו׳ם פראגער רב׳ם
גולם
מיט פאול וועגנער
איראפא׳ם
גרעסטען אקטיאר
ORCHESTRA HALL
COMM. SUN. AUG. 14

?
"The Golem"
?

THE CHICAGO PAPER FOR THE RUN OF "THE GOLEM"

This was made a special at Orchestra Hall and to get in the Jews who do not read English well a special one-sheet was prepared in Yiddish, written by Dan Roche, but he could not read the proof on his own work

Selling the Picture to the Public

Hooked Cash Stores to Young in "Charge It"

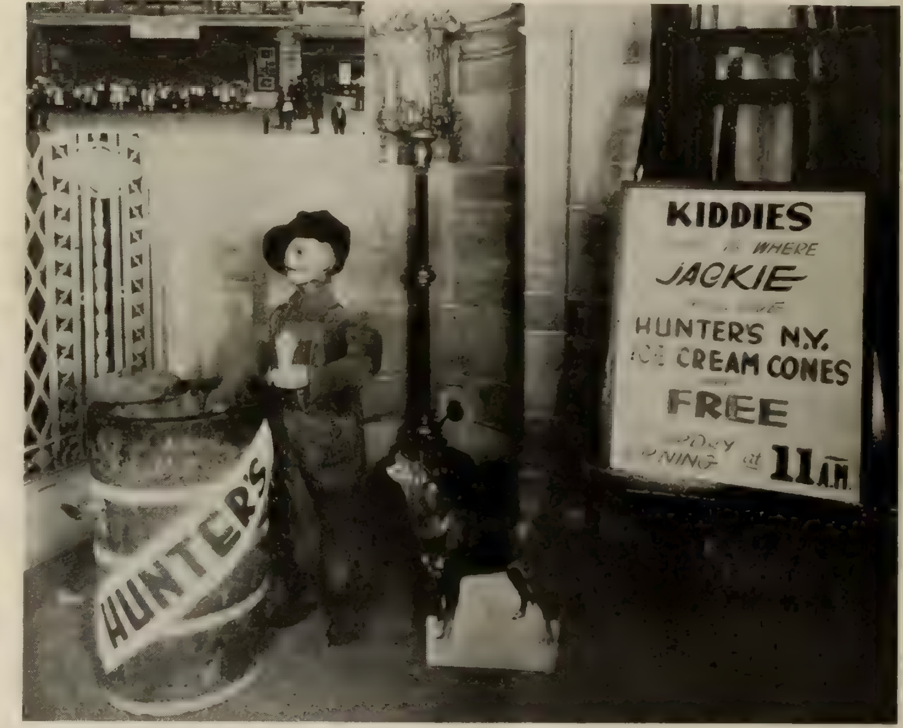
C. M. Watson, manager of the Grand Theatre, Columbus, Ga., got a letter from Lem Stewart, exploitation director for Southern Enterprises, advising him to get behind Clara Kimball Young in "Charge It."

Watson was not very enthusiastic over the idea, for Miss Young has not been popular in Columbus, but he knows that when he gets a letter like that from Stewart it means business for his house, so he got out and hustled. He took four tens for an exceptionally pretty advertisement, and then hooked in the Piggly Wiggly stores and a shoe concern to the cash payment idea. The shoe company took three sevens, and the grocery three fulls. It was meat for the cash stores and they repeated their hook-up in the afternoon papers.

Helped the Star

As a result of the combined advertising, the picture went over to 20% above the average and, better still, people went out with a new idea of Clara Kimball Young, and she can get over better in her next play.

Those sales letters of Stewart's are making big money for his company, for more than once they have persuaded managers to make an effort on a story they might slide on, working on past performances.



HOW TILLSON ADVERTISED THE CONES AND WHAT HE GOT

The insert shows the crowd he drew to a free cone matinee suggested by the First National press book for "Peck's Bad Boy." The cones cost nothing, but the trouble of cleaning up, and it made the town talk

Michigan Man Has a Stairway Showcase

You don't hear much from Michigan these days outside of Detroit and Grand Rapids, but First National publicity sleuths have dug up a good one in Roy Tillson, who runs the New Strand, Lansing, as a part of the Butterfield string.

Tillson is one of those natural exploiters, with vision and initiative, and one of the first things he saw was that since they were not using the grand stairway in the lobby, it would make the finest sort of a show window.

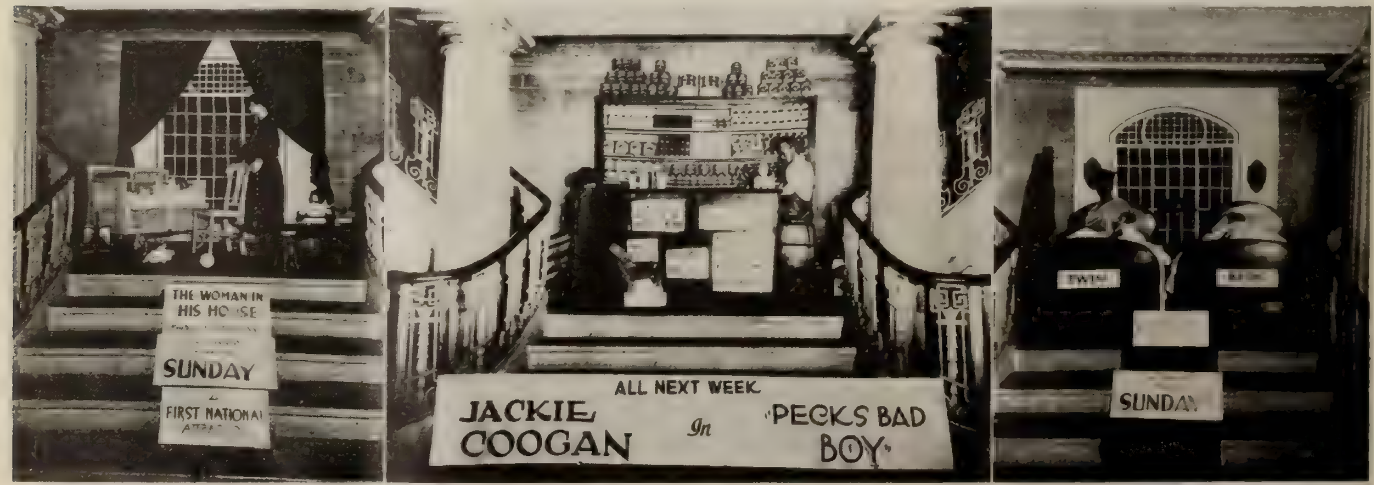
Tillson is on good terms with all of the merchants, and he can borrow anything except their Sunday automobiles. The furniture store provided the props for "Twin Beds" and "The Woman in His House" and a clothing store loaned the dummies. He picked on the grocery for "Peck's Bad Boy" but the boy himself also belongs in the clothing store window when he is not needed down at the theatre.

Tillson went to the "Bad Boy" with both feet in a hurry. He not only made the stairway display, but he had three other displays in his lobby, four window tie-ups on cones, three on the Peck books and two on the song, with a tie-up on a contest with the Lansing State Journal.

The cone stunt was the big winner, and cost nothing, for the confectioner was glad to get all the advertising free and served cones to each tiny patron. That he had his work cut out is partly shown in one of the cuts.

The result of it all is that Tilson wonders what they are talking about when he reads of hard times in the papers. Old Dull Care has not parked in the lobby of the Strand.

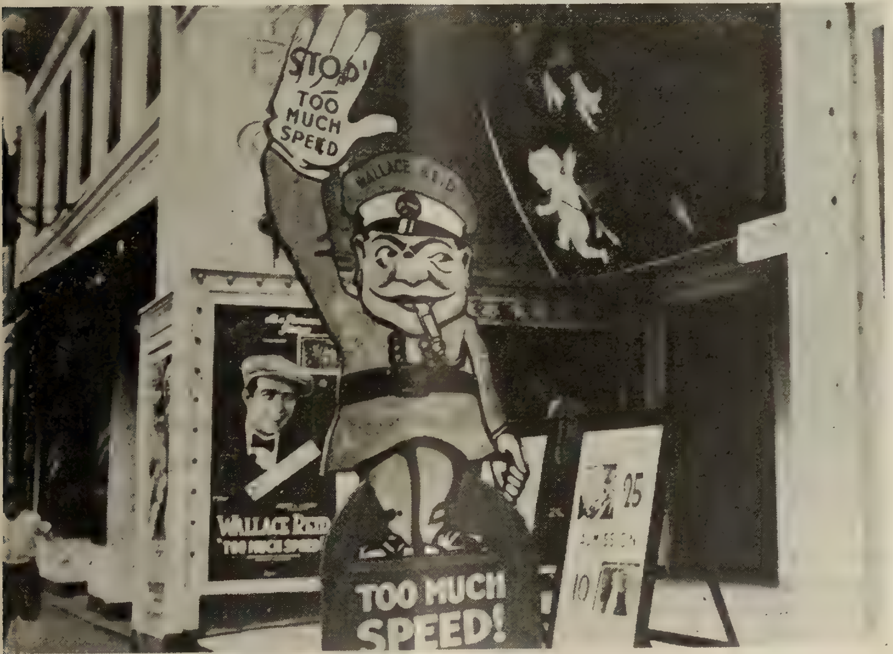
As a matter of fact there is no room for OLD D. C., for the place is covered with paying posters and he is dead head.



HOW A MICHIGAN EXHIBITOR USES HIS STAIRWAY FOR A GLORIFIED SHOW WINDOW

Roy Tillson, of the Strand, Lansing, a Butterfield house, gets some unusual results from the use of an otherwise unused grand stairway in the lobby of the theatre. Tillson is a grand little borrower and most of his stuff costs from two to six free admissions. Passes, plus brains beat cash as producers of good lobbies. Tillson has the brains and can write fluently, so he's all fixed up

Selling the Picture to the Public



HERE'S ONE COP WHO CAN SEE BEHIND HIS OWN BACK

His traffic post is in front of the Lyric Theatre, McKeesport, Pa., where he shooed the pedestrians in to see Wally Reid. He looks just the same from the other side, only he has his left hand raised if you come down from the other direction

Two Faced Cop Helped Sell "Two Much Speed"

This big traffic cop was the most important feature of the "Too Much Speed" campaign in McKeesport, Pa. He stood in front of the Lyric Theatre, where the Paramount production was playing, and he was the same on both sides, only if you approached him from the rear he had his left hand raised, something no well-trained traffic cop ever does.

The cartoon cutout was arranged by Frank Panoplos, the proprietor, and Charles Eggers, his manager, and it hooked in to a speed campaign which Bill Robson, the Pittsburgh Paramounteer, put over with the Mayor and Chief of Police. The warning hand sign was in use all over town and this cutout effected the most direct hook-up with the stunt.

And it's interesting to note that Panoplos is planning to put his prices back on the winter schedule with Paramount Week. He cut for the summer and feels that a big week will give him a better chance to go back to the ice cold schedule than would a mere announcement.

This gives a hint to others who are wondering how they are going to win back the old rates. If September 4 is too early, you can have a personally conducted big week later on, going slightly above the cold weather schedule and then dropping back to that instead of summer prices.

"Golem" Sunshades Had All Bathers Talking

Fred V. Greene, the New York Paramounteer, is giving a lot of his time lately to "The Golem," which is still running at the Criterion. One of his best stunts was pulled when he arranged to have the sunshades at Manhattan Beach painted with signs for the production.

These shades are huge umbrellas, similar to those used on the old fashioned trucks, and are rented out to bathers by the hour. When the old hotels at Manhattan were torn down, about a quarter of a mile of beach was reserved for a bathing enclosure, and it is the most exclusive of the many beaches around New York.

Caught the Bathers

This stunt brought the play to the attention of from ten to fifty thousand bathers daily, and brought it wholesale. Some comment was offered to the effect that the stunt would have been better at Arverne or Long Branch, where the Jews predominate, but we think that Greene had it figured correctly. Practically all of the Jews had been reached through the newspapers or by word-of-mouth advertising, and Manhattan offered a better field for a fresh appeal. The point of the stunt lies in its cumulative effect, and a quarter mile of sunshades is not easily to be overlooked. It's one of the best stunts of the summer and Hugo Risenfield has placed himself in the list of wholesalers with this stunt, for he gladly footed the bills.

Exploitation is good only when it is worked for a good picture. Don't use it to pack your house for a poor production. You don't want any more people than you can help seeing your poor ones. Sell those only to the regulars.

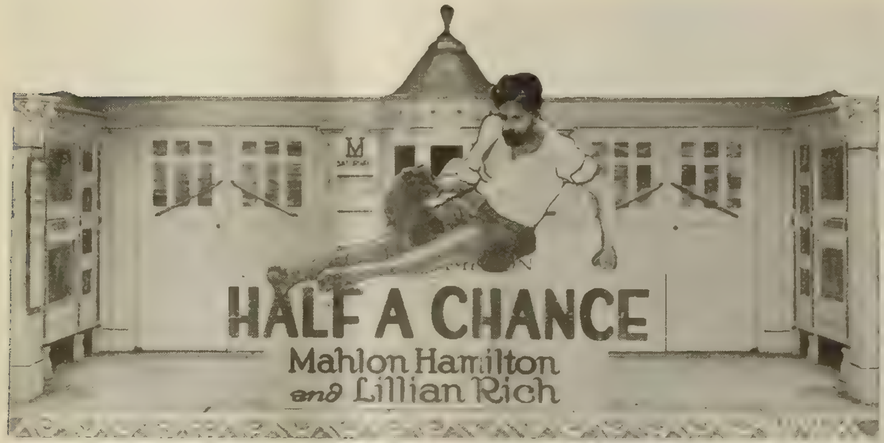
**GET A P. T. A.
NOW! RIGHT NOW!**

CRITERION THEATRE TIMES SQUARE NEW YORK
The Golem

TALK OF THE SHADE OF THE SHELTERING PALMS! "THE GOLEM" COVERED A MULTITUDE OF SHINS

Getting the last few drops out of the New York run of this old Jewish legend showing at the Criterion is one of the best things Fred V. Greene, Jr., New York Paramounteer, is doing these days. He had a bunch of big sunshades lettered up and tented out to the bathers at Manhattan Beach, the most exclusive part of the Coney Island sands. Hugo Riesenfeld bought the brollies and had them painted

Selling the Picture to the Public



LARGE CUTOUT AFFORDED BETTER THAN "HALF A CHANCE"
The Myrtle Theatre, Lewiston, Mont., used a large cutout in the lobby to attract attention to Pathe's "Half a Chance," utilizing a combination of two posters to get the effect shown in the illustration

Gave "Half a Chance" the Best of Chances

Large lobby cutouts are the best bets for occasional use and the Myrtle Theatre, Lewiston, Mont., used one more than life size for Pathe's "Half a Chance" pasting a pose on part of another poster and mounting the two in combination.

The title runs out on either side beyond the dimensions of the rest of the support, but is braced at the back to prevent the outstanding letters from being bent inward by the entering patrons. It makes a striking display and yet one which does not require more than ordinary skill to build.

Exploitation Pays

Exploitation not only pays the managers, but it pays the exploitation men and their bosses. J. A. Lacey, the Detroit Paramounteer, has been out on the road with one of the salesmen selling "Paramount Week" to all and sundry, but one manager did not like exploitation and never did. Lacey handed him the "Bathers in their bathing suits made welcome here" idea and it worked so well that the manager came into Detroit the following week and put his four houses in the Paramount Week column.

There certainly seems to be something to the idea.

Simple and Good

The Colonial Theatre, Harrisburg, got a good one lately for Mary Miles Minter in "Moonlight and Honeysuckle." It offered three prizes of five dollars each for the largest bunches of honeysuckle brought to the theatre in the morning of the opening day of the production.

This gave a wonderful fragrance to the lobby and brought the story to the especial attention of all who were especially interested in honeysuckle. It was at once general and specific advertising, and so simple that anyone can work the idea.

Caught the Crowd

When A. Deardouff, of the Sigma theatre, Lima, Ohio, hooked the merchants to a double truck for Metro's "The Man Who" with a misspelled word attachment and 200 ticket prizes, the excitement was so strong that the street before the newspaper office was crowded with contestants waiting for the result. It certainly does put a kick into a hook-up to offer prizes, and the misspelled word is a good stunt.

But try a new one. Let each merchant run one or two lines jumbled up, with the prizes to those who make the best rearrangement of the words. That sounds almost too simple, but take "Brown's milk is the purest, because it is most carefully watched." Jumble those words and you can get several readings. Try it for a change.

Broke All Records in August Weather

Along in June the reports on exploitation begin to taper off and by the middle of July the letters wind up with "it brought in a good business for this time of year." It is a real novelty to get a report which states: "You can get a good idea of the value of this exploit from this photograph, also from the receipts, which were a record for this house on any feature."

That comes from F. J. Miller, manager of theatres in Augusta, Ga., for Southern Enterprises. The house is the Modjeska, and the stunt is shown below. And the beauty of the idea is it cost practically nothing, for a repair shop provided a beautifully wrecked car, put it in position and took it away again. All Charles Creslin, the local manager, had to do was get the tree trunk and paint the sign. The car was in such a shape that it had to be brought up by the wrecker and taken away by the same means, and the entire cost was paid by the shop sign shown on the car itself, which did not hurt the display in the least.

Here is a very effective stunt any house can work, no matter what the size of the town. It will stop traffic anywhere and make big business. Now that Mr. Miller has dug it out, it should get a heavy play, not only for this, but for any picture with an auto wreck, though it is good enough to keep for a big one.

THIS STUNT COST PRACTICALLY NOTHING AND IT BROKE ALL HOUSE RECORDS TO DATE
F. J. Miller, manager of theatres for Southern Enterprises in Augusta, Ga., put over this stunt for the Modjeska Theatre and in summer he broke the house record on any feature. The photographs are not very clear, but you can get the idea of the effect of a car coming through the lobby and smashing against a post. The small credit card paid all the expense of placing the car in position

Selling the Picture to the Public

Sold a New Novel on "Conquest of Canaan"

When "The Conquest of Canaan" was booked at the Paramount-Empress in Salt Lake City, Rick Ricketson figured that it would be the simplest thing in the world to tie the book stores to the novel. It was a fine idea with but a single drawback. Some stores had one or two copies of the book for a possible call, but most of them had none. I had gone out of fashion.

Sold Many Tickets

But that did not worry Ricketson more than a few minutes. He made a second call with cards reading "After seeing Thomas Meighan in the screen version of Booth Tarkington's 'The Conquest of Canaan,' at the Paramount-Empress, you will want to read his very latest novel, 'Alice Adams,' on sale here."

Ricketson didn't care what he sold for the bookseller so long as he sold his tickets. What he wanted was the window card and they are likely to have snow in July when he fails to get some stunt that will bring out the cards behind the plate glass.

CARDS TOLD OF A NEW NOVEL WHEN OLD TITLE WAS EXHAUSTED

Rick Ricketson, Salt Lake Paramounteer, could not find copies of "The Conquest of Canaan" to use in exploiting that play at the Paramount-Empress, so he hooked the book stores to the very newest Booth Tarkington production and it worked

Student Manager Makes Effective Lobby Stunt

Leonard E. Franseen has been manager of the Tivoli theatre, Beaumont, Texas, one of the Southern Enterprises houses, only six months, but as Herschel Stuart, director of theatres, remarks "He has had years of selling, which is, after all, the experience that counts in selling the picture to the public."

Filled with Foliage

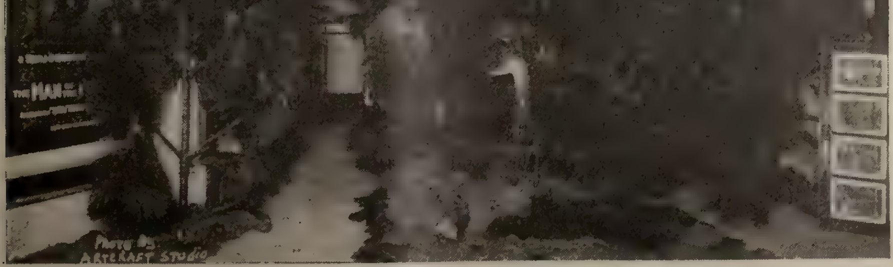
For Ben Hampton's production of Zane Grey's story, "The Man of the Forest" he used grass mats to form two paths to the box office through a mass of green and then set up a stuffed deer he was able to borrow. It was all very simple and doubly good because it was. The banner, a six sheet and some stills did the direct selling, but the big appeal was the suggestion of the cool woods on a hot and dusty day.

Anyone can spend fifty dollars and get a lobby. It's the man who spends less than he makes who counts for most.

Used Big Dollars to Get the Dimes

J. W. Brown, of the Imperial Theatre, Jacksonville, played "A Wise Fool" on the original book title of "The Money Master." To this end he had four foot circles cut from beaverboard and coated with aluminum paint. On these discs he suggested the dollar design, without getting so close as to annoy the Federal authorities, and lettered legends from the press book. The shining circles lighted up well in the lobby, and put over the play to about $75 above the average on an exploit costing only $12.

Read P. T. A. It Has Many Aids



PRETTY GOOD WORK FOR A MANAGER OF ONLY SIX MONTHS

This display for the Ben Hampton production, "The Man of the Forest," was made by Leonard E. Fraseen, of the Tivoli Theatre, Beaumont, Tex. He has been manager only six months, but this looks like the work of an old timer

Devised Moving Arm for Hansen Serial

J. H. Stelling, manager of theatres, and Guy A. Kenimer, manager of the Rialto, Jacksonville, put over Juanita Hansen in "The Yellow Arm" to big business (and big business means something over $100 increase in one day) at a cost of about $12.

Eleven days before the first episode, teaser slides were used in all the houses, such as "Look out for 'The Yellow Arm'," "'The Yellow Arm' has a long reach," and similar phrases. Four days before the first episode the slides were changed to let in the regular announcements. Four 24-sheets were put out and four thousand heralds. On Friday and Saturday special five and six inch ads were taken to announce a free showing to children under fourteen between 9:30 and 1 o'clock. The papers also gave the special matinee a write-up and on Sunday all of the Southern Enterprises houses in town announced the performance on special slides.

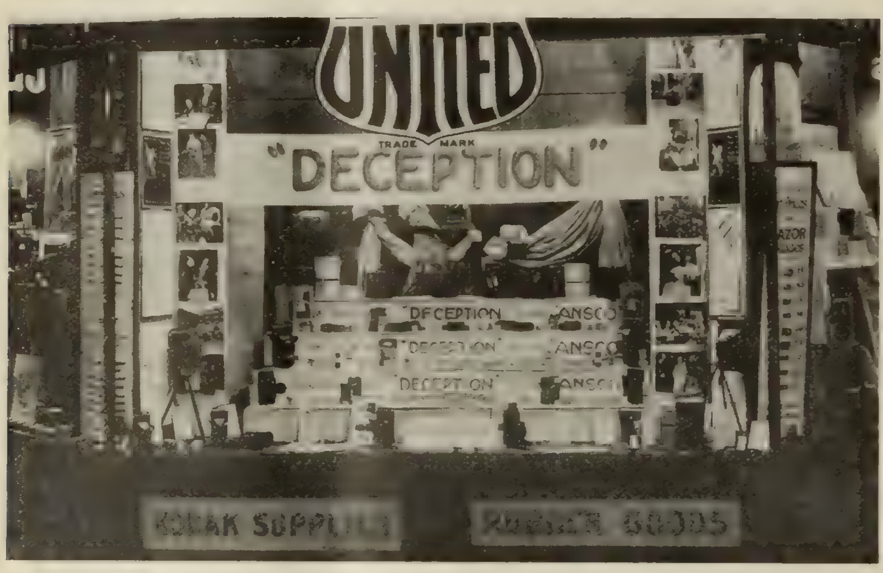
Did Not Hurt Matinee

The special ran to good attendance up to the hour for the regular opening, and business was better than usual all through the afternoon in spite of the morning performances. A special banner was put across the front of the marquise, but the best attractor was a long yellow arm extending from the lobby out over the sidewalk. This was pivoted and at the house end a cord ran up into the projection room. Whenever the operator thought of it, he gave the cord a yank and the clutching hand threatened the passersby and then rose into place again. It was one of the best attractors the house ever used. It will be used for every chapter.

Ran Two in One

The first episode was pulled back the following Monday to be run with the second, being announced as a return by general request and was shown with an old Wallace Reid picture. That was when the house went the hundred over the Monday average.

Selling the Picture to the Public



USED THE TITLE FOUR TIMES IN GETTING THE DISPLAY OVER

Some of Amike Vogel's doings in Spokane. The Seattle Paramounteer got the window at a cost of $2.75, which does not include the stills as these can be used again on other work. It made a fancy showing in a prominent location

Repeated the Title in Drug Store Window

Amike Vogel got down in Spokane and arranged a window in a chain drug store for "Deception," getting one large title and three smaller ones in the single window, stating that there can be no deception with a certain kind of camera. Outside of the stills the expense was only $2.75, and that was very cheap publicity, for the window was on the main business street and thousands passed or looked in daily.

It is a tie-up to the old bromide that the camera does not lie, though everyone knows that it can be made to. But people did not stop to argue it out. They got the title and the name of the camera and they went on with both better fixed in their memories.

Tagged the Jitneys for "Inside of Cup"

Rick Ricketson, Salt Lake Paramounteer, has two sure fires for a small town. He works the telephone call idea and he gives the audience a lecture on the coming picture. He may do a lot of other things, but he can't eat his meals in peace until he has these under way.

In Nemphi, Utah, where he went to put over "The Inside of the Cup" for the Venice Theatre, he got the president of the Federation of Women's Clubs interested in the endorsement by New York societies and she telephoned all of the club members herself. That put that out of the way and Rick talked to the audiences with the fervor of a preacher. They took it from the "city feller" where they might not have listened to the local manager, and the house was mentally sold out right then and there.

They Were Flattered

There were ten one sheets left over after the town was posted, so Rick took these, mounted them on old compo board and tied them to five jitneys. The drivers were rather proud of the mark of distinction, and a pass was all they asked for.

The entire exploitation cost only $3.25 and it pushed the receipts all the way from $50 to $86 a day.

'Way Off His Base

The Paramount exploitation department doesn't explain what Harry Swift was doing in Bennington, Vt., when he is supposed to exploiteer out of Washington, D. C., but anyhow, he was up there and he pulled a page hook-up for "Something to Think About" for the Opera House. It took seven merchants to use the rest of the page, but it was new in Bennington, and the next will be easier.

A New Dog Story

Just to show what he could get away with, F. J. McWilliams, of the Grand Theatre, Madison, Wis., pulled an out-and-out dog story the other day about raising the seats in his house with pennies.

The floor of the Grand has considerable pitch and the seat tiers are not stepped, so it was almost necessary to rosin the seats to keep excited patrons from falling off when the tense moments came.

During the summer Mr. McWilliams decided to correct this trouble by raising the seats, and he tipped off some friends that he found pennies the most convenient elevators. They tipped off the newspaper and a reporter came around and found men busy wedging pennies under the front legs of the seats, with several rows done. McWilliams explained that the people got so interested in First National pictures that they slid off the cushions.

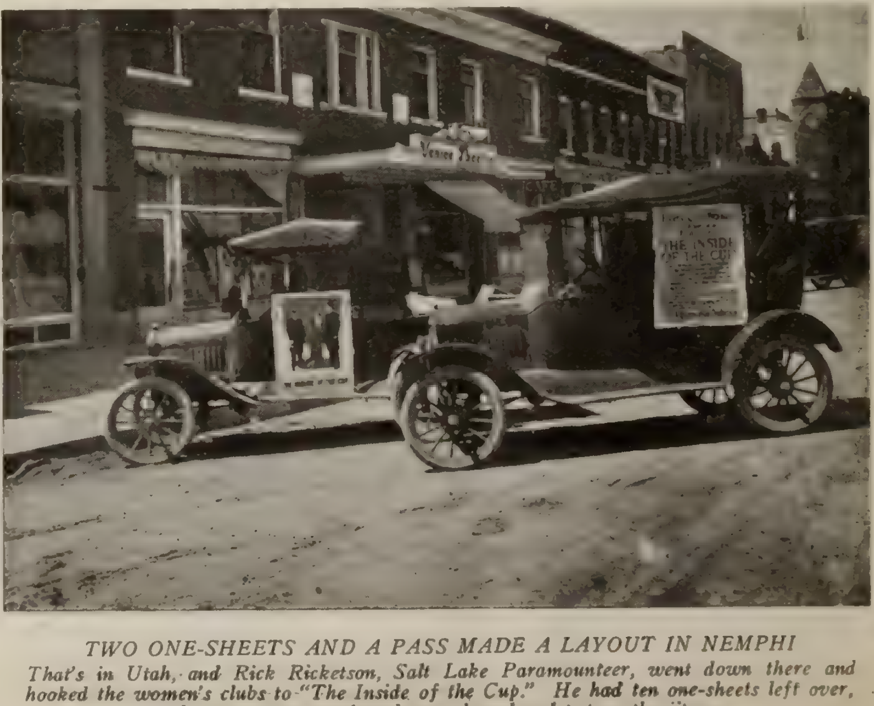
McWilliams got a corking good story on the stunt, and then went back to iron washers because he found they worked better, but meanwhile Popular Mechanics is preparing to run a story of the stunt, from which it is to be inferred that he made the grade.

Safeguarded Red Inks

H. R. Kistler, of the Rialto Theatre, Atlanta, Ga., used the red ink extra for Jane Novak in "Kazan" and got over for a $300 boost. The red ink has not been played up lately, though we used to record one or two a week, but it works as well as ever.

Kistler bought 1,500 copies of the Georgian, had them overprinted and distributed through ten boys. To impress upon them the fact that the paper was to be given away, he handed them written instructions to that effect. He watched them, too, but the moral effect of the written notice seemed to work for honesty and no kid tried to make a few extra pennies.

Kistler is hustling along and giving the larger houses a fight for the records.



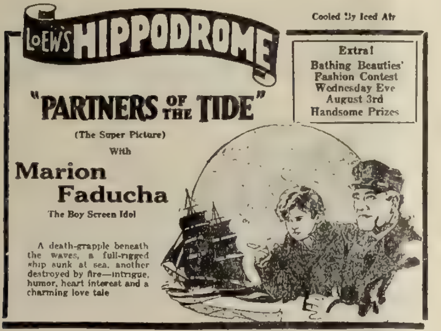
TWO ONE-SHEETS AND A PASS MADE A LAYOUT IN NEMPHI

That's in Utah, and Rick Ricketson, Salt Lake Paramounteer, went down there and hooked the women's clubs to "The Inside of the Cup." He had ten one-sheets left over, so these were mounted on beaver board and put on the jitneys

Selling the Picture to the Public

Bathing Beauties Come in With Tide

Perhaps the Hippodrome Theatre, Baltimore, did not realize how good a tie-up a bathing suit contest made with "Partners of the Tide" and again perhaps it did. At any rate the suit contest gained interest and provided a pulling attraction for a hot weather week, and at the same time worked in with the nautical suggestion of the title if not of the play. At any rate the two were made a single attraction, and the harmonies were preserved. Just as a matter of fact a bathing suit contest might have worked better with some more frivolous production, for it will draw a class of patrons who prefer stressed melodrama or strong comedy, but the big point is that it probably brought business at a time business probably was needed. For that matter, we think that the contest should have been more prominently played up, and this could have been done very simply by setting the last three lines in a plain roman, in eight point, instead of holding to the same bold face throughout. This would have given more open display to the top lines and also, by contrast, would have given the suggestion of a larger letter. It is probable that the copy was sent to the printer unmarked, but cutting down the date line would have brought so much more attention that it would have been read in the smaller face. We think, too, that the "Cooled by iced air" was worthy a better play up. In July and August this makes more appeal than anything else, and we would have taken that to below the bank of selling talk, making it two lines; a large "cooled" and a smaller "by iced air." The advertisement is good as it stands, but a little more care in marking the type faces would have given it a greater appeal without changing the copy. It takes a little more time to figure the relative display, but the results make the extra trouble well worth while.


Cooled By Iced Air

LOEW'S HIPPODROME

"PARTNERS OF THE TIDE"

(The Super Picture)

With

Marion Faducha

The Boy Screen Idol

A death-grapple beneath the waves, a full-rigged ship sunk at sea, another destroyed by fire—intrigue, humor, heart interest and a charming love tale

Extra!
Bathing Beauties' Fashion Contest
Wednesday Eve
August 3rd
Handsome Prizes

BATHERS AND THE TIDE

—*P. T. A.*—

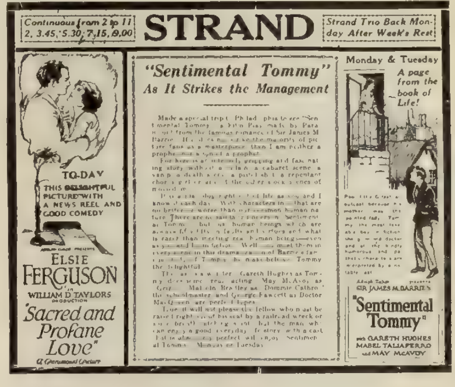
This Must Be Good

Someone sends in a clipping from the Ava, Ill., paper the tail of which reads: "Also 'Trail of the West,' the greatest western ever staged. More popular than 'The Birth of a Nation'." That sort of advertising does not get a management anywhere. Excessive praise is a boomerang, and not many will believe the statement. This is a funny line, but it is irritating, as well.

—*P. T. A.*—

Personal Opinion Sold This Feature

J. M. Blanchard, of the Strand Theatre, Sunbury, Pa., sends in a novel layout for "Sacred and Profane Love" and "Sentimental Tommy." The former is the current attraction and the latter was to open the next day. In a four column space he takes the middle section to sell the Barrie play on his personal opinion. He knew that if he sold it properly it would please, and he also knew that it had to be sold on its charm and not through mechanical sensation, so he told just what it was, praising the production and adding "True it will not please the fellow who must be raised right out of his seat by a railroad wreck or some breath-catching stunt—but the man who can enjoy a good, everyday life story with a cast that is absolutely perfect will enjoy 'Sentimental Tommy' Monday or Tuesday." This could not be better done. It not only warns off the man who is certain to be disappointed in this idyllic play, but it brings in not only the man who can enjoy the charm of a quiet play, but it also gathers in the man who wants other people to feel that he knows a good thing when he sees it. The latter goes in convinced that the play must be good and comes out assured that it is whereas, without preparation, he might be disappointed. It is one of the best things Mr. Blanchard has sent us —and he has sent us a lot of stuff in the last ten years.


Continuous from 2 to 11
2, 3.45, 5.30, 7.15, 9.00

STRAND

Strand Trio Back Monday After Week's Rest

TO-DAY
THIS DELIGHTFUL PICTURE WITH A NEWS REEL AND GOOD COMEDY

ELSIE FERGUSON
in
WILLIAM D. TAYLOR'S PRODUCTION
"Sacred and Profane Love"
A Paramount Picture

"Sentimental Tommy"
As It Strikes the Management

Monday & Tuesday

A page from the book of Life!

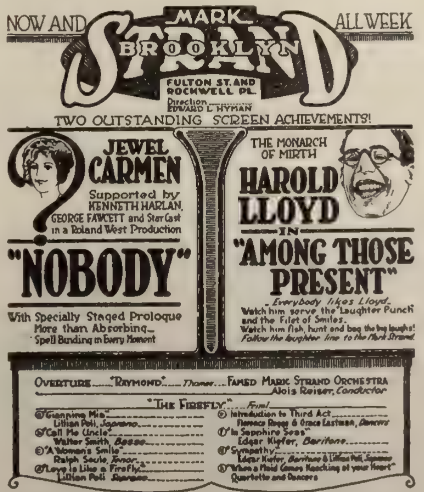
SIR JAMES M. BARRIE'S
"Sentimental Tommy"
with GARETH HUGHES MABEL TALIAFERRO and MAY McAVOY

MR. BLANCHARD'S APPEAL

—*P. T. A.*—

Divided Space Is Apparently Longer

Because Harold Lloyd is always a draw, Edward L. Hyman always gives him a strong play when he has him at the Brooklyn Strand.


NOW AND ALL WEEK

MARK STRAND BROOKLYN

FULTON ST. AND ROCKWELL PL.

Direction EDWARD L. HYMAN

TWO OUTSTANDING SCREEN ACHIEVEMENTS!

JEWEL CARMEN
Supported by KENNETH HARLAN, GEORGE FAWCETT and Star Cast in a Roland West Production
"NOBODY"
With Specially Staged Prologue
More than Absorbing—
Spell Binding in Every Moment

THE MONARCH OF MIRTH
HAROLD LLOYD
IN
"AMONG THOSE PRESENT"
—Everybody likes Lloyd—
Watch him serve the "Laughter Punch" and the Filet of Smiles.
Watch him fish, hunt and bag the big laughs!
Follow the laughter line to the Mark Strand.

OVERTURE ...."RAYMOND"....Thomas....FAMED MARK STRAND ORCHESTRA
Alois Reiser, Conductor

"THE FIREFLY"....Friml

① "Giannina Mia" Lillian Poli, Soprano
② "Call Me Uncle" Walter Smith, Basso
③ "A Woman's Smile" Ralph Soule, Tenor
④ "Love is Like a Firefly" Lillian Poli, Soprano
⑤ Introduction to Third Act Florence Rogge & Grace Eastman, Dancers
⑥ "In Sapphire Seas" Edgar Kiefer, Baritone
⑦ "Sympathy" Edgar Kiefer, Baritone & Lillian Poli, Soprano
⑧ "When a Maid Comes Knocking at your Heart" Quartette and Dancers

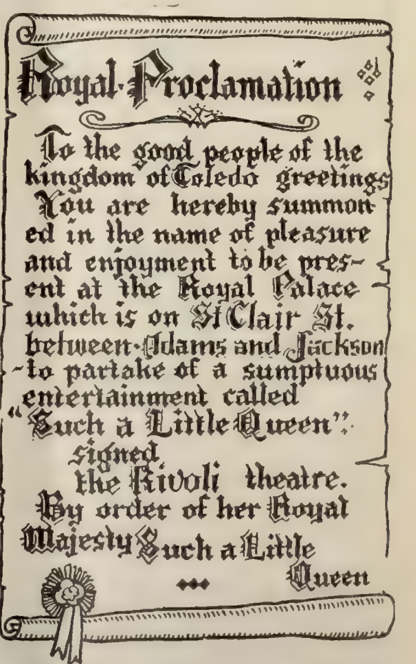
HYMAN'S OPTICAL ILLUSION

This time he divided the space vertically, and when we picked up the proof we wondered that Hyman should have gone back to winter lengths in the middle of the summer. As a matter of fact he had done no such thing. This space is only 72 lines deep across two columns, yet it looks to be at least 85 lines because the heavy centre and the two columns give the appearance of depth that is highly deceptive. There is almost too much copy for the Lloyd side, which necessitates a smaller lettering than is altogether safe, but Lloyd will sell on his name and title alone, so no loss is sustained, though since this is the fact, it was scarcely necessary to sell so hard. But in using a thick line in the centre to gain depth for a dual announcement, don't forget that you should have a line of equal value either above or below or at the sides to bind it all together. Here Hyman uses a cross line at the bottom of this part of the announcement, and discards a border entirely, knowing that the individual style will hold him apart from the type advertisements. When he uses a border it is more for ornament than utility, for the style makes a border unnecessary.

—*P. T. A.*—

Had Second Space for "Little Queen"

Harold F. Wendt, of the Rivoli, Toledo, had about half of his regular 85 lines across five to "Such a Little Queen" and then took this extra double 80 lines for the proclamation shown. He finds that these second spaces help him more than would the additional space in the regular advertisement, so he makes a second appeal for attractions he is most anxious to get over big. It's not a good plan to use a face difficult to read unless you make it at once so difficult and unusual that people will puzzle it out. That puts it in the once-a-year class, but when it is used, it goes to extra innings. In the regular space he has to split with the vaudeville show, and he finds it worth the additional cost to get in an extra wallop for the feature alone. Of course 425 lines is a pretty fair space and does not need the help of the extra 160, but even with a smaller regular advertisement we think it would have paid to split the space in this instance. Theoretically it is a poor policy to divide, but practically it sometimes helps. It did in this instance.


Royal Proclamation

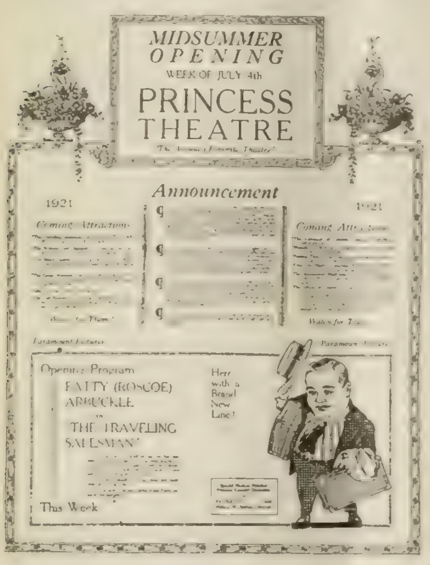
To the good people of the kingdom of Toledo greetings
You are hereby summoned in the name of pleasure and enjoyment to be present at the Royal Palace which is on St Clair St. between Adams and Jackson to partake of a sumptuous entertainment called "Such a Little Queen".
Signed,
the Rivoli theatre.
By order of her Royal Majesty Such a Little Queen

WENDT'S PROCLAMATION

Selling the Picture to the Public

Midsummer Opening to Jazz the Season

Pat Argust, of the Princess Theatre, Colorado Springs, sends in a near-full page for his "midsummer opening." He closed down to furnish up the house a little, then he announced his opening, and got off to a fresh start. Business is almost certain to die down in the summer and spring up again in the fall. Pat merely advances the springing period some five weeks and gets them in in August instead of waiting until September. This looks like a full page in the reproduction, but it is only seven columns wide, instead of eight and drops only a little more than seventeen inches instead of twenty. He gets all of the flash of a full page, the advantage of being on "pure reading" which is more apt to be looked at than an all advertising page, and at the same time he saves money. And take a look at the model layout. The panels top and bottom sell the immediate idea. That gets your interest. If you read on you are sold on ten coming attractions; not through the season, but for more or less immediate use. Pat knows he can sell the rest when they come along, but he offers as coming attractions his next ten best sellers, and starts right in to use them while the patron still remembers that they were on the special list. Probably Pat doesn't know it all, but we'll say he knows a lot. He's there.


MIDSUMMER
OPENING
WEEK OF JULY 4th
PRINCESS
THEATRE

Announcement

1921

Coming Attractions

1921

Opening Program
FATTY (ROSCOE) ARBUCKLE
in
THE TRAVELING SALESMAN

Here with a Brand New Line!

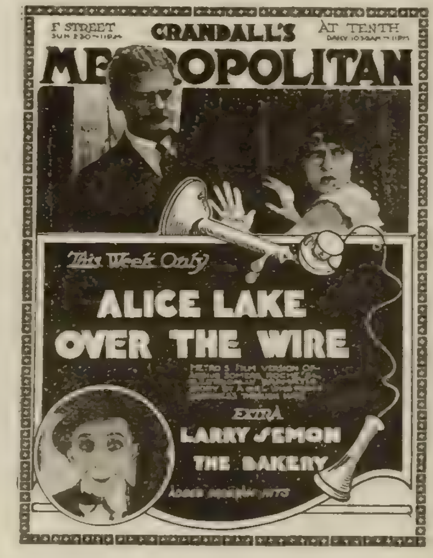
This Week

PAT ARGUST'S OPENER

—P. T. A.—

Nelson Bell Tries Reverse for Change

Nelson B. Bell, of the Crandall theatres, Washington, D. C., has used very little reverse work of late, but he tried it for Alice Lake in "Over the Wire" and very nearly got away with it. He loses the four lines just below the title, but he bats all the rest of it over, because he was careful to hold to large lettering. As the other Crandall space was open display, he very probably figured that the two would help each other through contrast. It was more or less of a risk to use a fine screen cut in newspaper work, but the Post gave him good results, and the answer is a very pretty display. He uses plain lettering, to get the greatest possible legibility, and his border holds the top to the cut plate. It is really all one drawing; in all probability an old signature pasted down with the cut copy superimposed on this to rise across the signature. He does not cut off enough of the house name to make it difficult, and now and then this style of work gives a good effect. It is one of the best drawn designs he has shown in several weeks, though we confess we like his straight type better. Bell's work is always interesting and generally good. He is in fast company in Washington, but he can more than hold his own against the others.


F STREET
CRANDALL'S
AT TENTH
METROPOLITAN
This Week Only
ALICE LAKE
OVER THE WIRE
EXTRA
LARRY SEMON
THE BAKERY

BELL IN REVERSE

—P. T. A.—

They Gain, Too

A little booklet gotten out by the Rivoli Theatre, Toledo, for its house staff contains this excellent suggestion. "Never tell a patron 'there is a large crowd waiting.' Tell him 'you can soon be seated' or 'This show will be over very soon and there will be plenty of seats.'" Once make your people realize that there is more than one way of saying a thing and you have made progress.

Try and make your house staff realize that while you make the money they get their share. Make them feel that to a certain extent they are partners in your enterprise and that your success means their prosperity. Get that fact in their minds and you will have less trouble with surly doormen and impertinent or careless ushers. The manager who always says "We instead of "I" is a long ways toward building a good staff.

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

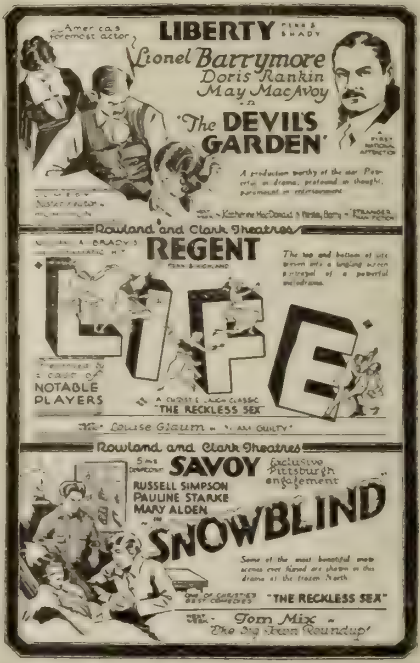
It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

—P. T. A.—

Sivits Now Leads Pittsburgh Houses

It looks as though Sam Sivits had imported an artist for the Rowland and Clark theatres in Pittsburgh, for the ads now look like regular town stuff and not a bit like the old Pittsburgh style. Now that he has set the fashion it is possible that others will fall into line, seeing what he gets, but we have our doubts. Pittsburgh press agents are too hard-boiled to reform overnight. But Sivits is out of the ruck and delivering as good work as you can find in other cities. We felt that he would, for he kept on trying in the face of all sorts of obstacles, and now he not only makes the printer set in a nice looking italic, but his artist does a neat job of lettering. This shows his slug signature between the spaces, but not top and bottom. We like it better when the line is cut into the top rule as well as between the houses, for that slug has a distinct advertising value and is the best thing that Sivits has devised. Perhaps the others will follow this lead in time. We hope they do, but the rest of the dramatic page is still an awful mess.


America's foremost actor
LIBERTY
Lionel Barrymore
Doris Rankin
May MacAvoy
in
"The DEVIL'S GARDEN"
A First National Attraction
Rowland and Clark Theatres
REGENT
LIFE
a cast of NOTABLE PLAYERS
"THE RECKLESS SEX"
Louise Glaum — "I AM GUILTY"
Rowland and Clark Theatres
SAVOY
Exclusive Pittsburgh engagement
RUSSELL SIMPSON
PAULINE STARKE
MARY ALDEN
in
SNOWBLIND
Some of the most beautiful snow scenes ever filmed are shown in this drama of the frozen North
"THE RECKLESS SEX"
Tom Mix — "The Big Town Roundup"

SIVIT'S ACHIEVEMENT

—P. T. A.—

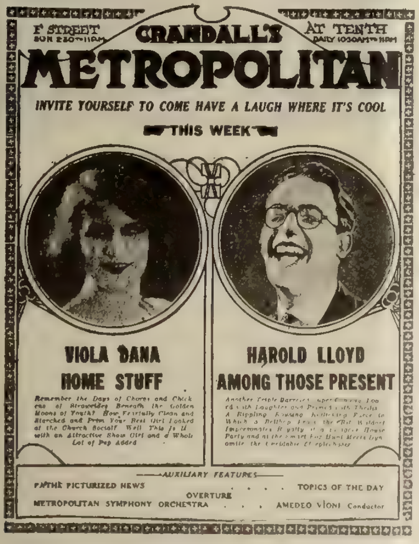
J. Searle Dawley, director of super-specials for William Fox, is an artist in more than one line. On top of his home on Beeckman Place, New York City, he has laid out one of the most beautiful roof gardens in the metropolis.

Otto Hoffman, who plays an important part in "The Sin Flood," now in production at the Goldwyn studios, walked up to Director Frank Lloyd when he saw that the first scenes were to be taken in a saloon, and said: "I'm sorry, Mr. Lloyd, I can't play in this picture." "Why," asked the director, puzzled. "Well, you see, Mr. Lloyd, I have never been in a saloon and I wouldn't know how to act." The actor will recover.

Selling the Picture to the Public

All Type Layout Has Summer Appeal

Here is one of the prettiest spaces we have seen from the Crandall houses in Washington for some time. It's as cool looking as a rose-covered summer house by a lake and does a lot to offset the weather. Nelson B. Bell has kept it all open and airy, and the use of italic type holds down the hot effect of banked lines.



F STREET SUN 2.30 TO 11 PM CRANDALL'S AT TENTH DAILY 10.30 AM TO 11 PM

METROPOLITAN

INVITE YOURSELF TO COME HAVE A LAUGH WHERE IT'S COOL

THIS WEEK

VIOLA DANA
HOME STUFF

Remember the Days of Chores and Chickens of Strawrides Beneath the Golden Moons of Youth? How Fearfully Clean and Starched and Prim Your Best Girl Looked at the Church Social? Well This Is It with an Attractive Show Girl and a Whole Lot of Pep Added

HAROLD LLOYD
AMONG THOSE PRESENT

AUXILIARY FEATURES
PATHE PICTURIZED NEWS . . . . TOPICS OF THE DAY
OVERTURE
METROPOLITAN SYMPHONY ORCHESTRA . . . AMEDEO VIONI Conductor

A SUMMERY PLACE

Even the auxiliary features are set in an eight point to get open space and the entire space lives up to the suggestion of the line "Invite yourself to come have a laugh where it's cool." The two cuts give color without heat and the rest if all in palmbeach types. Take the average man and he will respond to this appeal about ten times as quickly as he would to a heavy type announcement with its suggestion of massiveness. If you are on speaking terms with your printers, take this over and show them and try to get them enthused and they may give you better results from your own advertising spaces.

—P. T. A.—

Took in Everything

The other day an exhibitor in New York was asked to buy a cellar full of coal with which to start the season. He offered to pay for the coal spot cash, but refused to take it in. "I don't want even the suggestion of heat around my theatre right now," was his position. "Someone will come along and see the coal going down the chute and think of my house and heat at the same time. Bring it around in late October and take a long time to put it in, but don't come near the house now." It may be carrying things too far, but it shows that some managers think of even the smallest things. It pays.

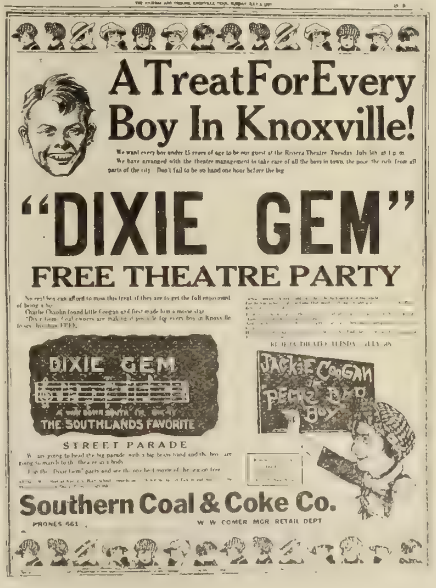
—P. T. A.—

Took a Section

A special six page section marked the opening of the Bijou Theatre, Mobile. It got all of the supply men in and several of the exchanges, and took a whole page itself, with the result that it got about two and a half pages of free text. The special section seems to be getting almost as common as the hook-up page, and really it is only another form of the hook-up. No house is properly opened without from four to sixteen pages, and the Bijou did very well with its six.

This Full Page Space Costs House Nothing

This is one of the full pages used by the Southern Coal and Coke Company, of Knoxville, for the theatre party to "Peck's Bad Boy" at the Rivera Theatre, which has been told about in this department. This reproduction is given to show just how the coal company handled its campaign.



A Treat For Every Boy In Knoxville!

"DIXIE GEM"
FREE THEATRE PARTY

DIXIE GEM
THE SOUTHLANDS FAVORITE

STREET PARADE

JACKIE COOGAN
PECK'S BAD BOY

Southern Coal & Coke Co.
PHONES 661 W. W. COMER MGR. RETAIL DEPT

A COAL COMPANY'S AD

The company bought tickets for 800 boys, supplied the band, organized a parade, and in addition to this page in two papers took a third of a page twice and a quarter page once. To effect such a hook-up with a newspaper, giving the performance free would have been good work, but W. E. Drumbar got his money for the tickets and all the free advertising besides.

—P. T. A.—

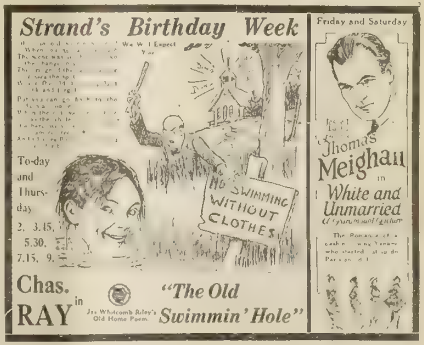
Pathe Serial Sheet Strong and Pulling

This 24-sheet for the new Charles Hutchinson serial is one of the best recently to come from Pathe. The cyclist seems fairly to be leaping at the spectator. In a one color reproduction the strength of the vivid coloring is lost, but the effect is suggested. The details of the bridge and the rushing train are more clearly brought out in the colors. "Hutch" and his trained motorcycle are enough to sell any serial, but this poster helps to sell those who are not familiar with the work of this stuntstr. These Pathe 24-sheets for serials are unusually good, taken as a class, but here the artist betters his average. And a good serial 24-sheet means more than similar sheets for single features, for they have to last over the fifteen episodes and sustain the interest for more than three months.

—P. T. A.—

Went in Mourning for Birthday Week

J. M. Blanchard, of the Strand, Sunbury, Pa., has been celebrating a birthday, and with the idea of getting a good, strong binder, he used a pica border, which is a little too black for a birthday announcement. It may not hurt, but it does not help any to put a mourning band around a birthday display, and there was not much danger of one hundred lines across four getting lost in the shuffle. He got a nice layout for "The Old Swimmin' Hole,"



Strand's Birthday Week

We Will Expect You

To-day and Thursday
2, 3.15, 5.30, 7.15, 9.

Chas. RAY in Jas. Whitcomb Riley's Old Home Poem "The Old Swimmin' Hole"

Friday and Saturday

Thomas Meighan in White and Unmarried

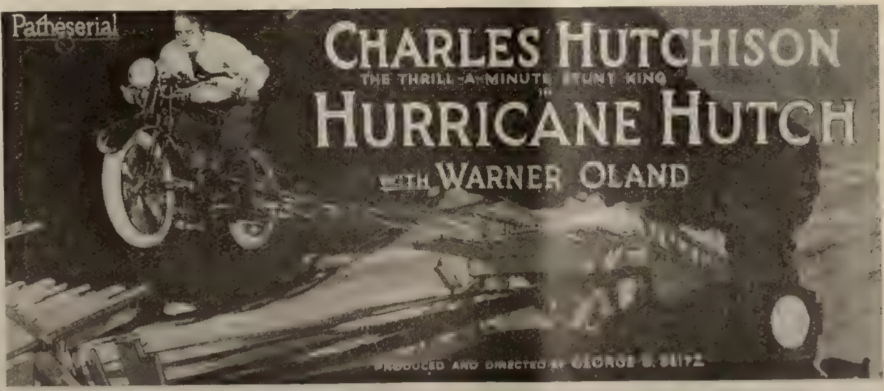
NO SWIMMING WITHOUT CLOTHES

MR. BLANCHARD'S CELEBRATION

using a press book cut, but the press book cut of Tom Meighan looks more like a collar advertisement than that star. Outside of the border this makes a very good display, and it does not need a birthday cake cut with that top line to sell the idea.

—P. T. A.—

Fall is a fine time for fashion shows. Get some good title, sell your merchants on the idea and line up three or four. You can pull business away from neighboring towns, and that is all clear velvet. Get busy.



Pathéserial
CHARLES HUTCHISON
THE THRILL-A-MINUTE STUNT KING
HURRICANE HUTCH
WITH WARNER OLAND
PRODUCED AND DIRECTED BY GEORGE B. SEITZ

THE PATHE 24-SHEET FOR THE NEW SERIAL

Akeley African Expedition to Hunt and Photograph Gorillas in Africa

CARL E. AKELEY, who is very widely known in the scientific field as a hunter, naturalist and explorer, and in the motion picture field as inventor of the Akeley Camera and president of the Akeley Camera, Inc., a concern that manufactures his various inventions, has organized an expedition in co-operation with the American Museum of Natural History, New York, to penetrate the untravelled and unknown reaches of the African Congo forest to study and photograph the gorilla in his secluded abode.

Elaborate preparations are being made at the Akeley offices for the drawing together of motion picture photographic equipment such as has never before gone into Africa or any other field in such completeness and thoroughness.

Taking Three Cameras

Mr. Akeley is taking three Akeley cameras with many special lenses for telephoto work, as well as special lenses for work in dense jungles where there is very little light. He also has designed a special stereoscopic motion picture camera for his special study.

Mr. Akeley is fitted for such an expedition, having made three previous trips of long duration into little known parts of Africa and he knows all the conditions that must be combated. On all these trips he has done extensive photographic work in both still and movies.

Naulty Sues Cayuga Over Salary as Its President

Suit has been instituted in the New York Supreme Court by James N. Naulty against Cayuga Pictures, Inc., of Ithaca, in which he asks damages in the sum of $11,850. He alleges that between June 1, 1920, and February 26 last, he performed certain work for the defendant as the president and general manager of its corporation, at an agreed salary of $500 a week, amounting up to the time of his separation from the concern, he alleges, to the sum of $19,500, of which he says $9,000 has been paid him, leaving a balance of $10,500 due, which he has demanded and been refused.

In addition, Naulty says he paid out $1,350 to Miss M. A. Healy as stenographer for the concern from December 27, 1920, to February 26, 1921, at the rate of $150 a week, which he also claims he is entitled to be reimbursed for by the defendant.

$600.000 Film Exports During Month of June

Thirteen million feet of film, with a value of over $600,000 were exported during June, according to statistics which have been compiled by the Bureau of Foreign and Domestic Commerce. Of this, 2,811,210 feet, valued at $101,172, was unexposed, and 10,121,106 feet, worth $510,631, exposed film.

In view of the efforts that are being made by English, French and Italian producers to prevent an increase in the duties on films, it is interesting to note that during June we exported to England 1,383,800 feet of unexposed film, valued at $49,858, and 848,346 feet of exposed film, valued at $38,183; to France we shipped 362,147 feet of exposed film, worth $18,562, and to Italy 53,283 feet of exposed field, valued at $2,121.

In addition to this, however, we made large shipments to parts of the British Empire, including 92,000 feet of exposed film, valued at $920, to Bermuda; 355,519 feet of unexposed film, worth $11,727, and 1,168,768 feet of exposed film, worth $81,459, to Canada; 128,000 feet of exposed film, valued at $6,700, to Newfoundland and Labrador; 3,000 feet of exposed film, valued at $150 to Jamaica; 350,156 feet of exposed film, worth $8,484, to British India; 1,218,263 feet of exposed film, with a value of $54,068, to Australia, and 244,928 feet of exposed film, worth $11,148, to New Zealand. Exports, therefore, to the three countries chiefly affected by the proposed new duties totaled $276,690, or nearly 50 per cent. of our total exports.

Repairing Troy Theatre Damaged by Recent Fire

Rand's Theatre, Troy, N. Y., which was considerably damaged by fire on July 16, has been closed to allow for extensive alterations. It is operated by Harry (Doc) Hall as a first run exclusive picture theatre. Clifford A. Carroll, well known in Central New York State and formerly managing director of the Carroll Theatre in Rome, is now manager of Rand's Theatre and also the Strand, both belonging to Dr. Hall's chain of theatres.

When reopened, Rand's will be operated on a big time picture scale with a large orchestra, scenic and prologue effects with all of the best pictures, including those released by Associated First National Pictures, Inc., of which Dr. Hall is a Franchise Holder. Dr. Hall will install a fine pipe organ for the opening.

Aeroplane Passengers See Motion Pictures

Motion pictures on the screen while flying through the clouds at 90 miles an hour! History's first aerial "movie" show was on board the eleven-passenger hydroplane, Santa Maria, which withdrew temporarily from the Florida-Cuba commuting service in order to fly at the Chicago Pageant of Progress.

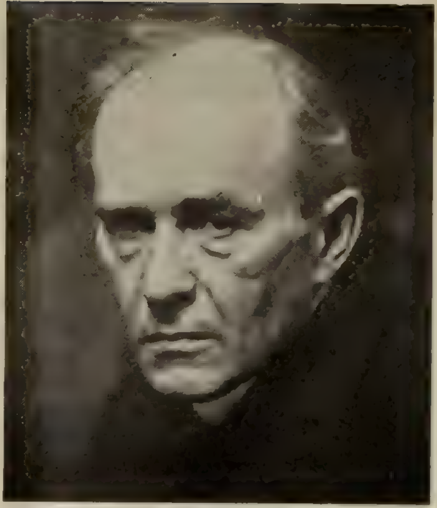
A Rothacker produced film comprised the first motion picture program ever to be presented 2,000 feet or more above the earth's surface. The picture was "Howdy Chicago," which the Chicago Boosters Publicity Club is using to tell the world about the Windy City's selling points. The stunt was staged by A. L. Parker, publicity person for the Rothacker Film Company.

Another Blank House

A. H. Blank, owner of the leading theatres in Iowa and Nebraska—about two score of 'em—has announced his intention of building a $135,000 house in downtown Council Bluffs, Ia., a city of 39,000. There are already four downtown theatres in Council Bluffs. One of them is the Garden, under Mr. Blank's direction. The new house will seat 800 on the main floor and 700 upstairs. It will be built of terra cotta and will have a stage large enough for legitimate productions if they are desired.

Nebraska and Iowa Men to Meet Soon

A double state convention of Nebraska and Iowa exhibitors will be held at the Paxton Hotel, Omaha, September 19, 20 and 21. Every one of the 1,137 exhibitors in the two states is invited. Invitations are being sent out by President Harry Hiersteiner of Iowa and President A. R. Pramer of Nebraska. The convention will be held during the big fall festival at Omaha, the Ak-Sar-Ben carnival. The railroads are granting special rates.



CARL E. AKELEY

Paramount Secures the Services of Tony Sarg to Illustrate Comedies

Paramount has secured the exclusive services of Tony Sarg, illustrator and cartoonist, to design posters of Paramount feature comedies. The arrangement with Mr. Sarg was made by J. A. Thorn, manager of the poster department, who recently made a ten-strike in the field of outdoor advertising by signing up Henry Clive to make posters for Paramount dramatic productions.

The genius of Tony Sarg is perhaps best known to readers of American magazines through his humorous illustrations, magazine covers and political cartoons. When he first came from England to America, which is now his home, he brought with him many letters of introduction to American editors and publishers, but he had no chance to use them as his reputation had crossed the Atlantic ahead of him and he found his work immediately in demand.

Mr. Sarg's reputation as a poster artist is second to none. He also is well known both in the legitimate theatre and on the screen as the creator of the artistic marionettes which have delighted the grown people as well as the children of New York for several seasons. More recently he has widely extended his audience with a series of shadowgraph comedies for the screen, entitled "Tony Sarg's Almanac"

Plan Reduction

A reduction of 20 per cent. in the wages being paid musicians in Albany, N. Y., picture theatres has been demanded by the Theatre Managers Association of that city, of which George Roberts is president. The wage cut will be opposed by the union. The wage scale now runs from $35 to $45 a week. A meeting of the managers' association will be held within a few days, at which time a committee will be named to take up the matter with the union in the hope of averting a strike.

Pathe News Has Views of Ill-Fated ZR-2 Crew

Pathe News No. 68, released about August 25, contains the first pictures to arrive in this country of the American naval crew assigned to fly the ill-fated ZR-2 in its trans-Atlantic voyage. The scenes were photographed at Howden, England, and show the men off duty.

A picture of Commander L. H. Maxfield, who was to have commanded the flight from England to America, is included in the reel.

Chicago and the Middle West

By PAUL C. HINZ

Theatre Showing Only Short Comedies Would Succeed in Loop, Says Aschmann

THAT Chicago's Loop district with its hundreds of thousands of daily transients, can successfully support a theatre devoted exclusively to the showing of short length comedies, is the belief of W. A. Aschmann, local manager for Pathe.

"Not before long some long-headed showman with an eye on the trend and general progress of this business will open a theatre in the heart of the Loop, in which he will present a program of short subjects, chiefly comedies, thereby establishing a fresh tack for showmen everywhere engaged in the business of exhibiting pictures," said Mr. Aschmann.

"There are enough weekly releases of one and two-reel pictures to satisfy a daily change, if necessary, of a program of this kind, which should not take more than forty-five minutes to show, and there is a certain class of picture fans which would respond to it immediately.

"This is the day of specialization in our business as well as other lines of endeavor. We have specialization in the ranks of producers and distributors; why not in exhibiting? Chicago presents an opportunity unlike any other city, except perhaps New York, San Francisco or Los Angeles. We have a moving cosmopolitan crowd which patronizes our theatres for want of diversion during the day. Our box offices depend to a degree, also, on the "between train" fellow who would rather spend his time being amused than in a hotel lobby or waiting room. A program consisting of a two-reel comedy, a news reel or a scenic would be sufficient. Forty-five minutes would easily cover the time for each presentation."

Mr. Aschmann expressed the opinion that Chicago's "Movie Row" on Madison street, where competition is so keen among the same class of houses, would be the most desirable place to try it out.

David Rice to Return to West Englewood Theatre

David E. Rice, for several years on the managerial staff of the Ascher Brothers' circuit, will return next week to his old post as manager of the West Englewood Theatre. Mr. Rice is being transferred from the Columbus Theatre, where he has spent five years as directing head. A resident of the neighborhood in which the West Englewood is situated, Mr. Rice is well and favorably known as a booster for this district, and was largely instrumental in Ascher Brothers' decision to erect their handsome playhouse on its present site.

Erie Does Good Business Charging Only 15 Cents

Exhibitors will be interested in the experience of Charles Hellman, of the Erie Theatre, 641 North Clark street. On a 15 cent admission the Erie has increased its business 25 per cent. this year over last year.

While some other theatres were closing for the summer, or keeping open to a decreasing attendance, Mr. Hellman not only held his former patronage but increased it. How much of his business was due to the admission price, Mr. Hellman is not able to say. He has kept up the quality of his program with a five or six-reel picture and a short comedy. He has studied his audiences and has tried to give them what they like.

The Erie is located in the rooming house and boarding house district, within easy walking distance of the downtown theatres. In spite of the shifting character of his patrons, Mr. Hellman tries to keep in touch with them as much as possible by taking tickets at the door and by having a word of chat with them about the show as they go out. He starts at 1 o'clock and gives a continuous performance until 11 o'clock. The 15 cent admission charge includes war tax.

A New Re-issue

The "Littlest Rebel," starring E. K. Lincoln, the rights to which are owned by Gollos & Gollos, will soon be re-edited and titled, and released to the trade on a state rights basis. The laboratory work will be done by Rothacker's Chicago laboratory. The Gollos partners also announce September 4 as opening day for an indefinite run of "The Wandering Jew" at Barbee's Loop Thatre at advanced prices. A spectacular prologue is being prepared.

The first three episodes of "The Miracles of the Jungle," the latest animal serial to be produced by William M. Selig, was given a trade showing at the Aryan Grotto Theatre on August 15, under the auspices of the Celebrated Players Film Corporation. A representative gathering of local exhibitors was present.

Star Theatre Opens

Gumbiner Brothers' Star Theatre, which has been closed for the summer, will open on August 27 under the management of A. Stuart DeLang. A feature picture with five or six acts of vaudeville will be the program, at admission prices of 20 and 30 cents. The Star seats 1,600, and has recently been redecorated throughout. A six-piece orchestra will play.

Watterson R. Rothacker, president of the Rothacker Film Company, sails for home on the Olympic, leaving England August 24, according to a cable received by John G. Hahn, secretary of the Rothacker Film Co. Mr. Rothacker was accompanied to Europe by his wife and daughter Virginia.

Increase in Number of Companies Incorporated

The past week witnessed a slight increase in the number of companies incorporating in the motion picture business in New York State, both in the number of certificates of incorporation filed with the Secretary of State and in the amount of capitalization represented in the records on file. These companies, with the amount of capitalization and directors are:

Motion Picture Life, $9,000, Oscar I. Lamberger, Brooklyn; Leland S. Ferguson, New York; Henry Schapiro, West New York, N. J.; P. T. B. Incorporated, $750, M. L. and S. W. V. Taylor, New York; G. Denneen, Brooklyn; Nassau County Amusement Corporation, Rockville Center, $150,000, G. H. Hyman, Dorothy and Louis Hyman, Rockville Center; Acosta Picture Co., Inc., $150,000, Morris A. Kashin, Isaac Garfunkel, Solomon Adler, New York City; The People's Players, $6,000, Geoffrey C. Stein, Samuel M. Weller, Chismore H. Packard, New York.

Tilford Cinema Corporation, $500, Walter F. Tilford, Thomas W. Switzler, W. B. Ihnen, New York; Scarsdale Theatre, Incorporated, $60,000, Stephen B. Fish, Scarsdale; Lamar Garmany, Stony Creek, Conn.; Edward L. Brown, New York; Truart Film Corporation, $5,000, Joseph M. Edelson, Rose Fishbach, Dorothy E. Hubener, New York; Celina Realty Corporation, $20,000, Elias Bernstein, Bernard and Lina Shapiro, Brooklyn.

Kent Makes Appointments

S. R. Kent, general manager of distribution, has announced the following appointments in the Paramount sales organization:

Herbert W. Given, formerly branch manager at Pittsburgh, is appointed branch manager at Chicago, succeeding the late Joseph H. Gilday, who acted as branch manager in addition to his duties as district manager.

E. M. Stuve, formerly sales manager at the Pittsburgh office, is appointed branch manager, succeeding Mr. Given.

The appointments were effective August 15.

Allens Secure Control of Selznick Films in Canada

Announcement is made at Toronto of an important change in Canadian exchange circles, this being the acquisition of the Select Pictures Corporation of Canada by the Famous Players Film Service, Toronto. The latter is an Allen enterprise and is one of the oldest film exchanges in the Dominion. The Select Pictures Corporation of Canada now ceases to exist and the distribution of Selznick production is now in the hands of the Allens. Phil Kaufman, general manager for Canada of the Select Company, will continue to direct the distribution of Selznick releases.

As a result of the absorption, the Allens now control the Canadian distribution of Goldwyn, Selznick and Hodkinson features, as well as handling the distribution of Educational and other releases. The Allens also hold First National sub-franchises for all of their theatres in Eastern Canada, with the exception of two at Ottawa, and they also distribute First National attractions throughout Western Canada.

V. Fleming to Direct

Victor Fleming, one of the best known and most successful directors in the industry, has signed a contract with Paramount and has been assigned to direct Agnes Ayres in her first starring picture, "The Lane That Has No Turning." This announcement was made at Hollywood last week by Jesse L. Lasky, who stated that work on the new picture would be started at the Lasky studio as soon as Miss Ayres completes her work in George Melford's production, "The Sheik," in which she is featured with Rudolph Valentino.

Norma Talmadge, who has enjoyed a three months' vacation, has started work on "Smilin' Through," in the part in which Jane Cowl appeared in the stellar role on the speaking stage last year. Sidney A. Franklin recently came East to direct Norma. Harrison Ford will be seen in her support.

Hodkinson Sees Silver Lining; Proves Strong Faith in Future By Increasing Sales Personnel

CALAMITY forecasters would find little to nourish their pessimism in recent developments in the W. W. Hodkinson Corporation. For several weeks, reports from the field have indicated an unusual degree of activity among the representatives of this organization. It was recently rumored that in the very depth of the summer depression, the Hodkinson Corporation had increased its sales forces 20 per cent. and that this addition had been more than justified by increased business.

"It is true," said Mr. Hodkinson, "that I have increased my sales force 20 per cent. When business is poor it takes more men to get it, so I added salesmen wherever circumstances seemed to demand them. And what happened? We have had the biggest August we have ever known, and it is on the strength of the quick response which we have had to every sales effort we have put forth, that I base my belief that the summer slump is a thing of the past, and that a fortnight will see us in the midst of one of the busiest autumn seasons the industry has ever experienced.

"Not only have we increased our sales force, but, in line with my declaration months ago, that the industry must attract bigger, better brains or else struggle along on an insecure foundation, I have added to the administrative end of our business two men who have been conspicuously successful in handling big executive problems in other fields of endeavor.

"One of them is our vice-president and general manager, F. C. Munroe, an expert in corporate organization and a man with a record for getting things done. The other is Foster Gilroy, who takes charge of our promotion department. Mr. Gilroy is a newspaper man of wide acquaintance, and brings to our already efficient advertising and publicity department a ripe experience in every avenue of exploitation.

"Out on the West Coast, S. J. Vogel, one of the banner producers of the New York Life Insurance Company, and John H. Meehan, formerly of the Paramount forces, have organized the firm of Vogel & Meehan to handle our product exclusively. Their progressive methods have firmly established our pictures in the Far West. The European distribution is in the hands of William C. Vogel, who established an international reputation in the handling of the Chaplin pictures abroad. Mr. Vogel is forming powerful contacts for our organization both in England and on the Continent."

Auditorium Theatre Now One of Most Up to Date

Improvements have recently been made in the Auditorium Theatre, Marshall, Missouri, which puts it on a par with the most up-to-date houses. The theatre has a seating capacity of 1,000. Lent Jones, of Sears and Jones, is manager.

Sears and Jones control besides the Auditorium, the DeGraw and Grand Theatres in Brookfield, Mo., the Lyric at Boonville and the Tourney at McPherson, Kans.

B. & H. Company Answers Suit Over Foreclosure

Answer to the suit brought in the New York Supreme Court by James Roddy against the B. & H. Photoplay Corporation, to foreclose a mortgage of $8,000 on property owned by the photoplay concern at 107th street and Third avenue, has been filed.

It is alleged there was a clause in the mortgage agreement that if there was any default in the payment of the taxes on the property on the part of the photoplay people, that Roddy would pay them. Through an innocent inadvertence when the photoplay concern defaulted in the payment to the city of a tax bill of $397, it is alleged Roddy took advantage of this, despite his agreement, had a receiver appointed for the property and began the present suit against them to foreclose the mortgage.

The defendent further says when it learned of the action taken by Roddy, it forthwith paid the city the $397 tax bill and tendered to Roddy $628, representing its instalment on the principal and interest, and offered to defray the costs incurred by Roddy in all the legal proceedings instituted by him against it, but he refused the offer.

Say Strike and Picketing Is Violation of Contract

Complaining that the Motion Picture Theatre Attendants' Union, No. 16920, and its president, David Rosenthal, have violated its contract with the Emsco Amusement Company, which operates a prosperous East Side picture house, the latter has filed suit in the New York Supreme Court for $4,000 damages. That the court issue an order restraining the union from further interfering with the business of the plaintiff is asked. The case involves a strike and picketing.

The contract with the union shows it was made with twenty-five picture houses on the East Side that are members of the Exhibitors' Protective Association. The contract also shows the agreement calls for paying managers $51 a week, porters, ushers and ticket choppers $30 a week, cashiers $21 and special officers $36 a week. Managers are to work six and a half days a week, but only six days in June, July and August, while all other employes work six and a half days six months of the year, and only six days from May 1 to October 1.

Beyfuss Re-enters Production Field as General Manager of Exceptional

FROM the headquarters of the Exceptional Pictures Corporation comes the announcement that Alexander Beyfuss, identified with the industry for over nine years, is to re-enter the production field as vice president and general manager of that corporation.

Mr. Beyfuss was the guilding figure in the organization of the Exceptional Pictures Corporation and is one of its largest individual stockholders. One of the first steps taken by the new company was the acquisition of a controlling interest in the Martin Johnson Film Company of which Beyfuss was also elected vice president and general manager.

Through his extensive and varied career Mr. Beyfuss has obtained a keen insight into showmanship methods, a thorough knowledge of production values and an intimate experience with distribution problems. The scope of this knowledge will be an invaluable assest to the new corporations whose policies Mr. Beyfuss will guide.

The Exceptional Pictures Corporation has leased a suite of offices in the Loew State Theatre Building, New York City, which will be ready for occupancy by the organization about September 1.

Two features are already completed, the first of which, Martin Johnson's "Jungle Adventures," is scheduled for release in October. It will be the stellar attraction at the Capitol Theatre, New York, for the week commencing September 11.

The second feature announced as already completed is said to be a positive novelty. It stars Charles ("Chic") Sale. The title is being withheld for the time being, although it is stated that Sale enacts seven distinct characters during the unfolding of the picture, despite which there is not a double exposure used with any two of the characters. This is also destined for a pre-release-showing in one of the big representative New York theatres during October. The production is scheduled for general release during November.

Goldwyn Contracts for European Distribution

Goldwyn Distributing Corporation announces that it has closed a proposition covering the distribution of Goldwyn pictures in France and Belgium. The deal was engineered by Arthur Ziehm, Goldwyn's general representative for continental Europe.

The French contract calls for a minimum of thirty-six pictures to be shown within a period of fifteen months from the time of signing the contract. The Belgian deal calls for the distribution of thirty-six Goldwyn pictures yearly in the picture theatres of that country.

Victim of Hold-up

Bob Taylor, projectionist, was robbed by two colored highwaymen at Eighteenth and Ridge avenue last week. As Mr. Taylor had just deposited $300 at the bank, all they got was $10. During the hold-up Bob received severe injuries and had to be taken to the hospital.

M. A. M. P. I. Urges Lower Rail Passenger Rates

The National Association of the Motion Picture Industry is taking a prominent part in the campaign for a general reduction in railroad passenger rates. Last week the association's Washington representative, Jack S. Connolly, appeared before the Interstate Commerce Commission on behalf of the film interests and appealed for lower passenger rates throughout the country. With him were representatives of many other important industries.

It was pointed out to the commission that the picture industry is one of the most important customers of railroads, not only in the transportation of producing units over long hauls, but in the selling end of the business, and that excessive rates are imposing a hardship upon the picture interests at a time of depression in all lines of business.

So heavy has become the railroad rate burden that in several sections of the country, particularly in the South, many film companies have been obliged to purchase automobiles for their salesmen, as they have found this method of transportation more economical than by rail.

Charles Rosenzweig Now Is Big "U" Sales Head

Mr. Charles Rosenzweig, heretofore sales manager for Jewels and Features in the Big "U" (New York) branch exchange of the Universal Film Exchanges, Inc., has been made general sales manager for the Big "U" and hereafter will have complete charge of the Universal sales force in the New York territory. In line with his new position, he has taken over the sale of all Universal short subjects, including Century Comedies, two-reel Western dramas, serials, Star Comedies and International News reels.

WILL ROGERS DONS VARIOUS COSTUMES IN HIS PURSUIT OF JULIET
This Goldwyn Picture, "Doubling for Romeo," was written by Elmer L. Rice, Will Rogers and William Shakespeare. "One of these boys was famous," says the press agent

Universal Has Begun the Busiest Production Period of Its Career

Universal is starting the busiest production period in the company's career, reports from Universal City indicate.

Irving G. Thalberg, general manager at the Universal studio plant, has just outlined a schedule that will keep every outfit at Universal City busy. Fifty-two special attractions and half a dozen superfeatures form the back bone of this production activity.

Harry Carey will open the season with "Man to Man," which is to be filmed as a Universal-Jewel. Simultaneously with the start of "Man to Man," Priscilla Dean will begin to work on "Wild Honey," a colorful drama of the African veldt from the novel by Cynthia Stockley. Gladys Walton will begin the fall season with "The Guttersnipe," a story by Percival Wilde, for which Wallace Clifton is writing the continuity. It is expected that Dallas Fitzgerald will direct it.

Miss du Pont's second starring vehicle will be "Ropes," to be filmed from Wilbur Daniel Steele's one-act play of that name. The star has just completed "The Rage of Paris," her first Universal starring vehicle, which is scheduled for early release. After "Ropes" Miss du Pont will film "You Can't Live on Love," a comedy drama.

Frank Mayo has a sea story for his first post-vacation starring vehicle. It is called "Dr. Jim." Following that he will probably star in "The Altar Stairs," a romance of the South Seas. Marie Provost will give the screen another comedy-drama in "Kissed," a story by Arthur Sommers Roche.

Herbert Rawlinson, who has just finished his role in support of Priscilla Dean in "Conflict," will start his own Universal starring career with "The Black Bag." Then he will turn his attention to "The Substitute Millionaire," a story which was purchased from the estate of George Loane Tucker when death stopped that noted producer's activities.

About that time Marie Prevost will be ready for another vehicle and she will begin work on "Princess Virtue," a comedy-drama. While filming is in progress on "Princess Virtue," work will be done on the continuity for "Sandman," which will be used by Gladys Walton. Hoot Gibson's recently completed story, "Bransford of Rainbow Ridge," will be on the screen about the time he starts "Headin' West." Jack Ford will direct.

Mr. Thalberg has commissioned Lucien Hubbard, the scenario editor, to search for additional screen material as stories are particularly needed for Miss Dean, Harry D. Carey, Marie Prevost, Miss du Pont and Hoot Gibson.

Notable Productions Included in Fox's September Releases

Fox Film Corporation releases for September will consist of two more of the twelve big specials planned for launching on Broadway before going to exhibitors, two feature productions, two Twentieth Century pictures, one Clyde Cook special comedy, one Al St. John Comedy, two Sunshine comedies and four Mutt and Jeff animated cartoons.

The first of the specials among the September releases is "A Virgin Paradise," a story of the jungle and of civilized hypocrisy, written by Hiram Percy Maxim, the famous inventor, and directed by J. Searle Dawley. The chief role is played by Pearl White. The other special for September release is "A Connecticut Yankee in King Arthur's Court," film version of the Mark Twain comedy classic.

"The Night Horsemen," starring Tom Mix, is a stirring tale of the West. The story is from Max Brand's novel, "Wild Geese." In "The Primal Law" Dustin Farnum is seen in the role of a rancher. Bernard Durning directed the production. "What Love Will Do" is the title of a picture in which Edna Murphy and Johnnie Walker are co-starred. William K. Howard is the director.

Eileen Percy Stars

Eileen Percy stars in "Little Miss Hawkshaw," a romantic picture drama. Carl Harbaugh directed. Clyde Cook's special comedy for September is "The Toreador." The Al St. John comedy is "Small Town Stuff." "One Moment, Please" and "The Book Agent," are the Sunshine comedies. Mutt and Jeff will be presented in the following: "The Stampede," "The Tong Sandwich," "Shadowed" and "Turkish Bath."

Exhibitors Said to Be Thrilled

Furnishing "thrills" for exhibitors is, Pathe says, a pleasant result following the announcement of the release on September 25 of the new Charles Hutchinson serial, 'Hurricane Hutch." It is reported that exhibitors themselves, directly and through the Pathe branch exchanges, confess to being thrilled, not only by the main title, but by the episode titles thus far divulged.

Work on New Plays

Preliminary work is going on in connection with the staging of two plays by Colonel Jasper Ewing Brady, scenario editor of Metro Pictures Corporation.

"Personality," written in collaboration with Philip Bartholomas, is to be produced by William A. Brady and is due to go into rehearsal shortly. It was tried out last May in Brooklyn, with pronounced success, James Crane and Henry E. Dixey appearing in the principal roles.

"Superstition," the second play, has been purchased by Lee Morrison and goes into rehearsal on or about August 20. The cast for the play is now being selected.

"Perpetua" Cast Is Now Complete

The cast of "Perpetua," the new picture which John S. Robertson will make during his stay in England for Famous Players-Lasky British Producers, is practically complete.

Ann Forrest and David Powell will have the principal parts.

"Love" Ready

As the successor to Remorseless Love," the current Elaine Hammerstein release, Selznick has supplied exchanges with "Handcuffs or Kisses" in readiness for release September 10.

MAX GRAF

First Graf Film Begun Near Frisco

Max Graf and J. H. R. Jacoby, the two operating heads of Graf Productions in San Francisco, did not let much time slip by after the announcement that their productions are to be distributed throughout the world by the F. B. Warren Corporation.

Production started at the Pacific Studios in San Mateo last week on "White Hands," a story by C. Gardner Sullivan, directed by Lambert Hillyer and starring Hobart Bosworth surrounded by a cast of star calibre. A second producing unit will be at work at San Mateo within the next four weeks.

Three New Christies Now Being Made

Titles and casts for the next three Christie Comedies to be produced under the big new contract with Educational have been announced. They are the sixth, seventh and eighth pictures of the new series, and will follow "Exit Quietly," which has just been completed.

The sixth will be "A Pair of Sexes" and will feature Neal Burns with Viora Daniel. The next will be "Pure and Simple" and will feature Bobby Vernon. "Saving Sister Susie" is the eighth, which will feature Dorothy Devore, with Earl Rodney, Katharine Lewis and Eugenie Forde.

Selig-Rork Fire Destroys Prints

Word has been received at headquarters of Educational Film Exchanges that the fire which destroyed the laboratories and cutting room of the big Selig-Rork plant at Los Angeles a few days ago, burned all the positive prints of the third and fourth releases of the two-reel photoplays being made for Educational. The negative, fortunately, was saved, and shipment of the prints will therefore be delayed only a few days.

The entire group of mechanical laboratories were burned down, with a loss of $100,000. Work was begun immediately on new prints of "The Ne'er to Return Road," the third Education-Selig-Rork Photoplay, and they are now on their way to New York.

Semon Gets Front-Page Space Fighting Fire in California

Larry Semon, Vitagraph comedian, broke on to the first page of Pacific coast newspapers last week by turning out with his entire producing company and fighting a tremendous fire which is still reported to be sweeping parts of California forest land. The national press associations also carried a shorter version of the story, mentioning the Vitagraph comedy king.

Larry Semon, who at one time was a well known newspaper cartoonist, probably has hit the first page of newspapers as much as any of the prominent screen stars, with perhaps two exceptions. He seems to have a genius for doing things which bring him into the public eye.

Larry and his complete company started for Lake Hume, California, for some exterior scenes for his new backwoods comedy. On arrival they abandoned their work and joined a contingent of 500 men to combat the worst fire in the history of the Sequoia National forest.

Synchronized Music Scores for Season's Biggest Productions

With the announcement that Griffith's "Way Down East" is to be released to exhibitors as a regular United Artists' release, Synchronized Scenario Music Company of Chicago announces that it will shortly have ready for distribution through its twenty-two exchanges Synchronized Music Scores for this as well as many other big fall specials coming from other producers.

Prominent among these will be scores for Paramount's "The Great Moment," Griffith's "Dream Street" and "The Golem." "The Affairs of Anatol" will be treated in especially fine style by the scoring staff of the Synchronized Company.

Synchronized Music Scores are rapidly taking their place on the programs of many of the country's greatest picture theatres. It is, however, also gratifying to the company producing them to note that hundreds of the smaller theatres where only a piano or organ are employed to furnish the musical entertainment, are likewise showing interest in these scores.

To Release Short Subjects and a Serial Week of September 4

A strong group of short subject features and one episode of a new serial are announced as scheduled for release by Pathe for the week of September 4. Prominent among the week's releases is "The Wolver," the second of the new series of Tom Santschi western dramas.

"The Hare and the Frogs" is the next animated cartoon of the "Aesop's Film Fables" series, produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry. "Over the Fence" is the new reissued Harold Lloyd one-reel comedy, showing the spectabled comedian's prowess as a baseball player. Lloyd has for his leading lady, Bebe Daniels.

"The Jail Bird," is the title of the latest Hal Roach comedy featuring "Snub" Pollard. "The Price of a Throne" is the twelfth episode of "The Yellow Arm" the new Pathe serial. Juanita Hansen is starred, with Warner Oland and Marguerite Courtot prominently featured in the large cast. Pathe Review No. 119 presents interesting and widely diversified subjects.

THROWING A MONKEY WRENCH INTO THE HERO'S PLAN
A hardened villain is he who has no pity for Mary Miles Minter in Realart's "Her Winning Way"

English Comments on Charles Urban

Nearly all the editors of English magazines and newspapers in commenting on the twenty-fifth anniversary of Charles Urban's service in the motion picture industry made mention of the fact that he had devoted all of his efforts during the entire period to the educational film, never the dramatical picture. "The Bioscope" called it the "most remarkable feature." Another point that interested them very much was the traveling he did between London and New York. There were seventy-nine round trips in all.

Milliken and Hinckley Here

Frederick W. Hinckley, president, and Carl E. Milliken, treasurer, of the Pine Tree Pictures Corporation of Maine, the producers of the Arrow-James Oliver Curwood series, spent several weeks in New York City, making arrangements for the third picture of the series. They also made a flying trip to Niagara and conferred with James Oliver Curwood.

The title of No. Three picture will be "The Girl from Porcupine." A well known star and director are being selected.

Begin Work on "Sisters"

Production has begun by Cosmopolitan Productions on "Sisters," the Kathleen Norris novel which E. Lloyd Sheldon adapted for the screen. Albert Capellani, who directed "The Inside of the Cup" and "The Wild Goose" for Cosmopolitan Productions, is directing.

Seena Owen plays the leading feminine role. Matt Moore has the leading male part. Gladys Leslie, Joe King, Robert Schable, Mildred Arden and Tom Guise also have prominent parts.

"Sisters," which appeared as a serial story in "Good Housekeeping," illustrates that marriage is for better or for worse and can be made for the best.

Sales Reported

The Alexander Film Corporation has closed the following territories for their two reel Klass "A" Komedies: to Doll-Van Film Corporation for Indiana; to The Exhibitors' Film Service for upper New York State; to Reelcraft Film Corporation for Iowa and Nebraska; to Pearce Film Company for Louisiana and Mississippi.

Has Unique Ending

A totally unexpected ending is promised for "Meet the Wife" the newest Federated Hallroom Boys comedy featuring Sid Smith, and it is said it will live up to the saying, "Leave them laughing when you say goodbye." The story is a satire on the matrimonial quesion. Percy and Perdy chancing on an advertisement and going in search of a wife. Sid Smith appears as the eager groom.

Close-Ups in and Around Central New York

We know two moving picture men who will tell you and tell you right. They are Burnham G. Belyea, manager of The Hippodrome, Utica, and his assistant, William Ottman. They went on a one-day fishing trip. Coming back in the evening, Mr. Belyea said he caught two dozen big-mouth bass and Ottman affirmed that he landed a trout weighing four pounds. Owing to the tremendous appetites generated by riding in a Henry F. Lizzie to the scene of the fish fest, they ate everything they caught. Therefore, they had no visible evidence to bear out their story. Oh, yes. Mr. Belyea heard a panther yell and Mr. Ottman chased a bobcat up the side of a mountain. But those adventures are only incidental to the trip.

* * *

Elmer B. Meitzler, owner of the Alcazar in Syracuse, stood in front of his house during the hot summer evenings in July and saw dozens of autos containing his regular patrons go scurrying past toward the country, without stopping to contribute toward the uplift of the screen. Then he began doing some tall figuring, to the following effect:

One hot night plus many automobiles means a deserted picture house.

Solution: Go into the automobile business, as well as motion pictures, and get 'em going and coming.

Mr. Meitzler, after conferring with his wife, got into the Onondaga Motor Corporation and was elected vice-president. Then, while Mrs. Meitzler ran the Alcazar he sold motor cars.

"I should worry," said Mr. Meitzler when asked what he thought of the effect of automobiles on motion picture attendance.

* * *

But while Mr. Meitzler may be a fine financier, he can't hold a candle to Arthur B. Merriman, who formerly owned the Alcazar, the Franklin and Arcadia in Syracuse, Mr. Merriman has sold out all of his motion picture interests, has disposed of all his realty and other holdings in Syracuse and soon will go to New York, where he will study for the Episcopalian clergy at General Theological Seminary. This is an act of self-abnegation pure and simple. "Doc" Merriman, as he was familiarly known, is one of the most popular men in Syracuse. Always a square shooter, he has a mighty level head for business and has made good at whatever he tackled. Fighting and smiling and winning in the general turmoil of modern business, he paused one day to wonder what it was all about. Then he concluded that he could do more good and be happier if he followed the advice given by Tennyson:

> Be mine the philosopher's life
> In the quiet woodland ways,
> Where, if I may not be gay
> Let a passionless peace be my lot.

Thus he listened to the eternal "call of the soul." He conferred with Mrs. Merriman and when he had told her of his ambition she gave him the age-old answer of a woman in love, the answer that Ruth gave to Naomi: "Whithersoever thou goest, I go."

So "Doc" Merriman sold his home, his theatres, his big Packard car and began making preparations to move to a humble home in Brooklyn with Mrs. Merriman and their four-year-old daughter, Yvonne. "Doc" Merriman, hardly in his thirties, is vigorous physically and keen of mind and eye. He has a record in life of which the Recording Angel Sandalphon can write, "Unstained."

Wonder what the Censorship Board will think of this? Maybe they'll be wanting to censor sermons next.

What motion picture MEN will say is: "Good luck, Doc. When you get a parish we'll travel hundreds of miles, if necessary, to hear you."

* * *

C. Hohman, who ably conducts the Opera House, Pulaski, has remodeled the place and is ready for Big Business. "Let 'em come," he says. "I can take care of 'em."

* * *

A. G. Lape, who runs the Star Theatre, Mexico, is make-up man on the local newspaper. He says motion pictures and newspapers are pretty much alike, because the man who works for either never gets through.

* * *

Proprietor Cordingly, of the Gem Theatre, Oswego, has renovated his house and will open early this month. Mr. Cordingly, being a Scotchman, has made an intensive study of pictures and has accumulated wealth thereby.

* * *

Charlie Sesonske, of The Capitol, Oswego, who looks like Dante, the poet, and tells as funny a story as Old King Cole, relates the following:

"Johnny Jones," said the teacher to the dull pupil, "I lend your father $10 and he pays me back at the rate of fifty cents a week. How long does it take him to repay the loan?"

"One year," was Johnny's confident response.

"Johnny," fumed the teacher, "you don't know your lesson."

"Teacher," replied Johnny, "you don't know my father."

All right, Charlie. The fact that you used to be a minstrel man entitles you to dig up an old one occasionally.

* * *

Harry Lotz, Realart manager out of Buffalo, believes in realism in selling a picture. Explaining one of Realart's dramatic features to a group of exhibitors at the Onondaga, Syracuse, the other evening, he grabbed one husky M. P. man and exclaimed: "The hero seizes the villain and hurls him out of the room like this." At the same time he applied a little jiu jitsu and the exhibitor executed a Marcelline to the bed with such force that he broke it. He bought a whole flock of Realart pictures, but Harry had to pay for the bed. Too bad Al. Woods wasn't there. He might have signed Harry up as a star in one of his new plays.

* * *

Which reminds us that Schaefer, of Realart, travels around in a big touring car, takes exhibitors for a short ride and then sells them. Jim Loughborough, of Pathe, has bought a Buick roadster. He says he's sure it will pay because he saved hotel bills for the first two days by lying under the car making repairs.

* * *

Vale George Cooke, who died suddenly in New York! This able and energetic salesman for Fox Film Corporation was known to every exhibitor from Poughkeepsie to Buffalo. First serving in the Fox Publicity department, he began selling two years ago and recently had the honor of winning a $500 prize for efficient work. His philosophy of selling was that the salesman works 50 per cent. for the company and 50 per cent. for the exhibitor. If a motion picture man profited through Fox product, George was there to sell him more at good prices; if he suffered losses due to hot weather or other causes, George was ready to lend a helping hand. The exhibitors liked and trusted him. So did the men who worked with him or were employed by rival companies. He radiated happiness, was honorable and fair alike to company and customer in his dealings. What more could be said of a man?

R-C Broadside on Timely Bookings

An elaborate broadside to back up its campaign for Independent Pictures Month has been issued by R-C Pictures Corporation and has gone into the mail for every exhibitor in the United States.

This broadside carries a list of timely bookings for quick returns to exhibitors in September-Independence Month, reproductions of the free accessories and advertising aids that are issued with bookings for "Book-a-Week" and Independence Month, reproductions of a number of comments in specific R-C Pictures by big and successful exhibitors, and synopsis and stories of a large number of R-C productions and releases.

Hayakawa Denies

Sessue Hayakawa has issued an unqualified dential of a statement which appeared some time ago in trade journals to the effect that he was behind a movement to have Douglas Fairbanks and Mary Pickford go to Japan to make pictures for use as Japanese propaganda.

"Lure of Jade" Cast Announced

Director Colin Campbell has announced the cast for "The Lure of Jade," starring Pauline Frederick, the second of her starring vehicles for this year in R-C Pictures, as follows:

Thomas Holding, Arthur Rankin, Paul Nicholson, Hardy Kirkland, Leon Barry, Aldins Corey and Clarissa Selwynne.

The technical staff will include Colin Campbell, director; George Berthelon, assistant director; Dev Jennings, cameraman, and W. L. Heywood, art director. The story is by Marion Orth, who also prepared the scenario script.

Mary Miles Minter in Amusing Comedy

When Edgar Jepson wrote his now famous novel, "Ann Annington," he probably didn't realize that it would score a hit as a stage play. But Lechmere Worrall dramatized the story under the title of "Ann" and score a hit it did. Now Douglas Doty has adapted it for Realart as a picture for Mary Miles Minter.

New Unit for Iris Features

Mr. Jack Goulde, business manager of the Iris Features Company, announces his company will add an additional unit to make five special productions. This will in no way interfere with the making of the six June Keith star series which are at present being made under the direction of Walter Steiner.

The first special production will be made in the East, and the remainder at the company's new Coast studio.

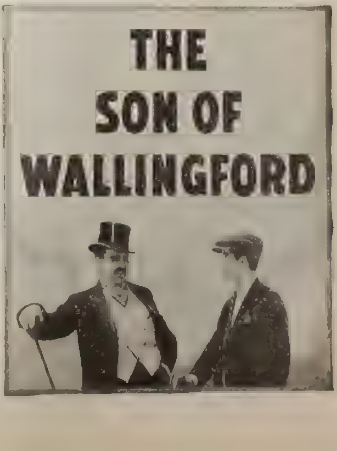
"Camille" to Be Widely Exploited

Exploitation and advertising plans of exceptional strength, it is said, are being drawn by Metro Pictures for "Camille," the latest Nazimova production and, according to such persons as have had glimpses of the film in the course of its cutting and titling at Hollywood, it is the greatest screen achievement of the Russian star.

A first print of "Camille" is expected to arrive from the West coast within a week.

Stories Bought for the Screen

Metro bought recently three stories for the screen; for Gareth Hughes "The Adventure of a Ready Letter Writer," by Blanche Brace, and "Stay Home," by Edgar Franklin, and for Bert Lytell, "The Right That Failed," by J. P. Marquand.



Vitagraph to Handle Films of Independent Producers

It was announced at the Vitagraph headquarters this week that the Vitagraph Company will distribute productions for independent producers, having finally completed the perfection of its elaborate exchange system at a cost approximating $500,000.

It was rumored several months ago that Vitagraph was laying plans to take over the distribution of independent producers. Independent producers then were told that the company was not quite ready to take this new step, and would not be ready until some new exchange buildings were completed and other branches made over to accommodate an increased volume of business.

In an interview this week, John M. Quinn, general manager of Vitagraph, stated that this work involving construction and additional equipment had been completed, and that Vitagraph was in a position to take over the distribution of the films of any independent producers who had a product worthy of Vitagraph's attention.

The company is not interested in any subject except those of a special production calibre. These may be star features or all-star or non-star, or of any division whatsoever.

Real Ice Scenes in Rex Beach's "The Iron Trail"

The script for "The Iron Trail," Rex Beach's first United Artists Production, called for the dynamiting of a wooden railroad bridge across an ice-filled river to relieve the millions of tons of ice against it that threatened the destruction of a new, partly completed steel bridge further down stream.

It was the first intention to attempt the picturizing of all these scenes in the studio, but realizing that no depth of scene could be secured artificially, a special expedition was made to Alaska, and an actual similar occurrence photographed.

No amount of stagecraft could equal the effect of these actual scenes and the producers feel amply repaid for the trouble and expense of getting them into the production.

"Be My Wife" Is Soon for Release

Max Linder, whose latest American-made comedy, "Be My Wife," in which Linder appears in a threefold capacity, as star, author and director, is to be released in the near future by Goldwyn, is busily engaged at his Beverly Hills home near Los Angeles in fitting himself out with a new comedy which will also be distributed by Goldwyn. Several of the forthcoming Linder comedies, it is reported, will be handled by the Goldwyn organization.

To Play Lead

Jack Mulhall has been selected to play "Joe" the leading male role in the Rex Ingram production for Metro of "Turn to the Right." June Mathis's screen version of John Golden's stage success by Winchell Smith and Jack Hazzard. The company is headed by Alice Terry. Raymond Hatton will be the Mugsy and Edward Connelly, the heads Metro's stock company, will appear as the eccentric deacon.

The New Victory Theatre at Evansville, Ind., which cost, in connection with the Hotel Sonntage, in the neighborhood of $1,000,000, has been opened. Dedicatory exercises were held at the opening.

WHAT IS THE SUBJECT UNDER DISCUSSION?

Only one guess is needed. John Gilbert nad Barbara Bedford in the Fox picture, "Gleam o' Dawn"

INTRUDING ON A QUIET TETE-A-TETE

The villain at work in Metro's "The Match Breaker," starring Viola Dana

Pathe Has Pictures of Caruso Made Four Days Before He Died

In Naples, Italy, four days before the death of the world's greatest operatic tenor, Pathe News was accorded the privilege of taking exclusive motion pictures of Caruso and his little daughter, Gloria. Other views show him with his "chum" little Gloria—on the screen in issue No. 66.

In the list of striking world events presented in the same issue of Pathe News the arrival of Mlle. Suzanne Lenglen is shown fresh from her European tennis tournament triumph.

Flying low over the city of Venice, Italy, the Pathe News cameraman obtained what are said to be the first air views of the city of canals and gondolas ever taken, which are seen in this same issue. For marked contrast in No. 65 are shown closeup views of Mt. Lassen in volcanic eruption.

China, old and new, is pictured in the streets of Canton, where the inhabitants welcomed Dr. Sun Yat Sen, President of the Chinese Republic. A British "rum ship" seized by U. S. Coast Guards nine miles off the New Jersey coast, and a Los Angeles "Jazz Boat" which merry-go-rounds in the surf loaded with bathers, are other timely items of interest pictured.

Fight Pictures Do Big Business in New York State

The Tex Rickard motion pictures of the Dempsey-Carpentier fight are being shown throughout New York State to business that justifies the prediction that Fred C Quimby will reap a rich harvest from his venture.

Six theatres in Greater New York are playing the films continuously from 11 a. m. to 11 p. m., the engagement at the Forty-fourth Street Theatre being augmented by simultaneous showings at the Shubert Riviera Theatre, Broadway and 97th street, the Bronx Opera House in East 149th street, Thomashefsky's Theatre on the lower East Side; the Lenox Theatre in 111th street, and two theatres in Brooklyn, Teller's Shubert and the Shubert Crescent.

Other showings within the New York territory include week engagements in Astoria and Patchoque, Long Island; Yonkers, and any number of theatres over in Jersey. At the Halsey Street Theatre in Newark the films have reached their eighth week to enormous crowds.

Prints Arrive at the Home Office

Prints of the Goldwyn releases for the fall are being rapidly shipped to the twenty-two Goldwyn branch exchanges. Two more prints have been received from the studios at the home office, making twenty-three of the twenty-six of Goldwyn's fifth year productions announced for autumn releases. These will be in the exchanges within a brief time.

The two latest prints received are "The Man from Lost River," a Frank Lloyd production, and Will Rogers' starring vehicle, "A Poor Relation," adapted from Edward E. Kidder's comedy.

"The Sin Flood" Being Made Ready

Goldwyn announces the completion of the photography on another big production, "The Sin Flood," adapted by J. G. Hawks from Henning Berger's drama, "Syndafloden," acted on the speaking stage in almost every country in the world.

Director Frank Lloyd has just completed the photography. Helene Chadwick acts the role of the only woman in the picture. Opposite her is Richard Dix.

Live News from Everywhere

Buffalo

Buffalo's picture season is now on in full swing. All the neighborhood houses which have been closed all summer, re-opened Sunday, August 14, with excellent theatre weather prevailing and big business at the box office. "The Four Horsemen" opened the same day at Shea's Criterion with a top price of $1.50. There was a large advance sale for the production. Cool weather has apparently come and all indications point to big business this fall and winter.

* * *

The F. I. L. M. Club will hold its annual outing at Angola-on-the-Lake, August 29, according to an announcement by M. A. Chase, president. The committee expects to put on a number of "super-special" features, including speeches by some of the leaders of the industry.

* * *

Howard F. Brink, former manager of the Buffalo Robertson-Cole office, is now associated with Sidney Sampson in the management of the new local Federated exchange.

* * *

"Doc" Wilson, former publicity director of the New York Strand, has arrived here to handle exploitation and publicity for Metro. Henry W. Kahn, branch manager, has just returned from New York, where he had a conference with Marcus Loew and E. M. Saunders. Bookings for "The Four Horsemen" were discussed.

* * *

The new Bellevue Theatre will be opened by the Jenss Brothers in Niagara Falls on Labor Day. James MacFarland has plans ready for the erection of a new theatre in Canandaigua to cost about $75,000 and seat 1,200. Bordonario Brothers of Olean has procured a Main street site in Batavia, where they will build a big picture house. The Opera House in Jamestown, N. Y., reopens August 22 with "Way Down East."

* * *

M. A. Chase, manager of the Universal office, declares there was no such thing as a business slump at his exchange this summer and that every-thing is now booming. "No Woman Knows" will open a week run at the Palace soon. Just now Mr. Chase has his hands full preparing for the big outing of the F. I. L. M. Club at Angola, August 29.

* * *

The Nu-Art office is a veritable bee-hive these days. Fred M. Zimmerman, general manager, president, etc., reports all booking records being broken to date by exhibitors who are eager to give support to Independence Month. "Tony Sarg's Almanac," one of the features on the Nu-Art schedule, is being booked heavily. Art Young, genial office manager at Nu-Art, has taken unto himself a new automobile, in which accompanied by his family, he toured the Finger Lake country last week. "Emmy" Dickmon, salesman, reports business picking up throughout Western New York.

* * *

Buffalo's new Film Building will soon be ready for occupancy. It will house almost half of the exchanges in town, in fact all those not now in fireproof structures. The Great Lakes Realty Corporation, of which Dr. Slotkin, son of M. Slotkin, president of the Olympic Amusement Company, is president, and is promoting the deal.

* * *

Byron Interbitzen and "Hub" Taylor have been engaged as salesmen by "Bob" Murphy of the Pioneer office. Business is picking up so fast at this independent exchange that "Bob" will soon have to put on an army of office clerks to keep up with the flood of bookings.

* * *

W. C. Rowell is now manager of the Buffalo exchange, succeeding E. T. Gomersall. Mr. Rowell formerly covered the Rochester territory for Fox.

* * *

Eddie Weinberg, manager of the Mark-Strand, has returned from a two weeks' vacation at Chautauqua Lake. While in that part of the country Eddie put in a lot of time exercising, including bowling. Now everyone knows that a man who sits around most of the year figuring out bookings, has no business throwing fifty pound balls down a bowling alley. Eddie, it seems, overlooked this fact, with the result that he returned home with a couple dozen kinks in his back and divers other muscles aching generously.

* * *

The Sunday film shows have reopened at Shea's Court street vaudeville theatre, which during the summer has been beautifully re-decorated and re-modeled.

* * *

Loew's new State Theatre is expected to open early in October. Because of labor difficulties the work has been greatly delayed.

* * *

The Strand Theatre, Ithaca, will re-open about September 12 with pictures and vaudeville. The house has been closed for a few weeks for redecoration.

* * *

Bill Fickeisen, manager of Merit exchange, owns an "automobile." We call it this because it is self propelled-at-times. Most of Bill's film associates, however, designate the machine a "blimp." The blimp has come in for no end of ridicule in the past year. It's about time someone came along in defense of the tractor. Returning from our vacation we happened to pass Bill and his boat near Caledonia, N. Y., after following the vehicle for several miles in order to observe it in action. We want to say here that Bill's boat need give the road to no machine because it has a big advantage—it can go through fields, streams mud and even take to the air when the wind gets under the top. We were about to console Bill and tell him that the phillipics hurled at his contraption were unjustified, when we noticed that Emmy Dickmon in his Henry-Built tourster was leading Bill. We don't know whether it was a race or not, but it looked black for Bill, so we held our breath and passed on to Buffalo.

* * *

Richard C. Fox, new manager of the Buffalo Selznick exchange has added two veteran salesmen to the local staff. One is Mell R. Edwards, who will cover the Syracuse territory and the other Otto Siegel, who will cover the city and surrounding country. Mr. Edwards has been connected with First National and other local offices and Mr. Siegel has been with First National, Goldwyn and other exchanges.

* * *

Fred M. Zimmerman, president and general manager of Nu-Art Pictures, announces the engagement of John Sitterly, one of Buffalo's best known film men, as Nu-Art representative at Syracuse. Mr. Sitterly has been associated with several Buffalo exchanges and recently resigned as manager of the Dooley office on account of illness.

* * *

Charles Faust, known along Film Row as "The Human Dynamo," and for the past three years a member of the Select sales staff, has been engaged by Archie Moses as a Robertson-Cole salesman. Ray Powers has been on the road most of the summer and has lined up a lot of business. Mr. Moses is spending most of his time these days motoring through the territory spreading the Robertson-Cole gospel. Mr. Moses recently succeeded Howard F. Brink as R-C manager.

Buffalo is to have a new and elaborate exchange building. It will not be a remodeled structure as at first reported, but a new building. It will be erected at 505-509 Pearl street. It will house about 12 exchanges and will be six stories high. The board of fire underwriters have inspected the plans submitted by the Great Lakes Realty Corporation, and complimented the men behind the deal, on the many safety appliances planned for. One of the features will be a big screening room in the basement, which will be elaborately equipped and will be used by all the exchanges on special occasions. Each exchange will also have a private screening room. It is expected that the building will be ready for occupancy next April. Mert Schwartz, who is associated with Dr. Slotkin in the deal, is now lining up leases along Film Row. Nu-Art Pictures, Inc., has engaged large space in the new building.

* * *

Shea's North Park Theatre reopened for the fall and winter season Sunday, August 21, with the same program as that shown at Shea's Hippodrome. This policy will be continued, the neighborhood houses presenting the same bills as the big downtown theatre day and date. It is an innovation in local picture history. Julian Caster, former assistant director of Shea's Hippodrome orchestra, will conduct the North Park orchestra this season. Art Amm continues as manager.

* * *

J. G. Fater, Hodkinson representative in Buffalo, has proven that he does not believe in all his hard time talk, by purchasing a new auto in which he is now touring the territory. The prosperous appearance of Brother Fater must be having its effect in the sticks because he is sending in a carload of contracts to Marion Gueth, who is in charge of the office in the Pathe building.

* * *

General P. H. Smith, in command of the Buffalo United Artists' headquarters, is enthusiastic over the product which he is now handling for fall and winter. The general has signed up the Mark-Strand, Buffalo, for a number of his company's productions.

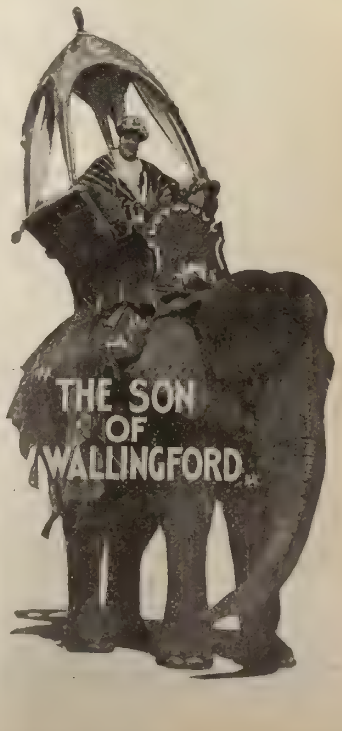
* * *

Louis J. Schindler, cashier at the Pathe office, is passing the cigars along Film Row these days. This unusual procedure is due to the arrival at Mr. Schindler's home of a nine and one-half pound baby boy. On receipt of the news at the Pathe office, Basil Brady sent the following message to Mr. Schindler:

"Congratulations! Keep him out of the film business!"

* * *

A large attendance is expected at the annual outing of the F. I. L. M. Club of Buffalo at Angola-on-the-Lake, August 29, when the exchangemen will gather for a big funfest.



A. C. Hayman, president of the Cataract Theatre Corporation, Niagara Falls, N. Y., was a Buffalo visitor last week. He announced that the company's new theatre in Falls street will open in November. He lined up a number of big productions for showing in the Cataract City this fall and winter.

* * *

The Regent Theatre in Corning operated by Dr. C. W. Epstein and Sol Rosenbloom has been sold to John Maloney of Corning.

Pittsburgh

The motion picture business is far from down and out in West Virginia. That the theatre outlook there is good, is proven by the fact that new theatres are being erected in three and probably four of the leading cities of the state. The work on the new Kearse Theatre in Charleston is well under way, the new theatre in Fairmont is expected to be ready to open this fall, a new theatre is planned for Huntington by the Elite Amusement Company and there is much talk of a new theatre at Wheeling.

* * *

The beautiful new Plaza Theatre, Wheeling, W. Va., which has been under construction for the past year, was opened Monday, August 1, with "Black Beauty" as the attraction. The entire proceeds of the first day were divided equally between the Ohio Valley General and the North Wheeling Hospitals.

The theatre is under the management of George Zeppos, general manager of the Rex Theatre Co., operating the Rex Theatre here, with Paul Leach, recently manager of the Elks Club, as house manager. Fred Campbell is director of the orchestra.

* * *

George Dawson, of the Colonial Theatre, Beaver Falls, Pa., has just returned from a trip to California. While on the coast Mr. Dawson visited Universal City and is loud in his praise of the courtesies extended him by officials of the company while there.

* * *

Milton Samuels, formerly connected with the Browar Theatres, is now in charge of the new Braddock Theatre for the West Penn Amusement Company. Samuels has the best wishes of his many friends in his new field of endeavor.

* * *

H. B. Kester, of the East Liberty Cameraphone, is spending a two-weeks' vacation in Canada, attending an old home week celebration in his home town. Mrs. Kester is looking after his interests during his absence.

* * *

Norman Sebring, a newcomer in the show game, is completing a 600-seat picture theatre at Portage, Pa., which he expects to open about September.

* * *

Leonard Goldstein, assistant manager of Goldwyn, is spending a two-weeks' vacation at Atlantic City. Max Shulgold, salesman, has returned from a three-weeks' stay at Coneaut Lake.

* * *

W. J. Fitzpatrick, the hustling manager of the Helma Theatre, Etna, is spending a two-weeks' vacation at his home town, Chicago, Ill.

Miss Janet Noll, of the Associated Producers office, who was badly burned during the Fourth of July celebration, is again back on the job after a three-weeks' stay at the West Penn Hospital.

* * *

Al Kaufman, representing D. W. Griffith, Inc., is spending a few days in the Pittsburgh film section, with headquarters at the United Artists' exchange.

* * *

At the request of the Erie Chamber of Commerce, James B. Clark, of the Rowland & Clark theatres, will change the name of the Majestic Theatre, Erie, a house recently taken over by the Rowland & Clark interests, to the Perry Theatre.

It is hoped to have the opening about October 1.

* * *

The Aris Theatre is the latest addition to the picture houses of Erie, it having been opened to the public August 13. The new house has a capacity of 800 and was erected at a cost of $85,000 by the Aris Amusement Company, capitalized at $100,000. F. T. Fagan is the manager. A six-piece orchestra will furnish music and a $6,000 organ has also been installed.

* * *

Samuel Jackson has erected a new two-story brick theatre building at Rivesville, W. Va., which he expects to open September 15. The theatre seats 300 and is to be known as the "Jackson." Virgil Jackson, son of the owner, will manage the house.

* * *

The Imperial Film Service, Inc., has been chosen as the name of the Pittsburgh film exchange, formerly known as the Harry C. Simeral Enterprises. Mr. Simeral's interests were recently taken over by Messrs. Frazier, Forsythe and Manes, who will in the future conduct the exchange, the former having been selected as the office manager.

* * *

Isadore Mandelblatt, formerly of the Castle Theatre, McKees Rocks, Pa., has purchased the Elliott Theatre at Elliott, Pa. After remodeling the house, the new owner reopened it August 20.

* * *

Mark Horowitz, formerly on the road for the Quality Film Corporation, is in town to undergo an operation. He is now in the candy business at Charleston, W. Va.

* * *

Miss Olive Harden, secretary of the Pittsburgh F. I. L. M. Club, is spending a two-weeks' vacation in Canada.

* * *

Henry W. Gauding, of the Lincoln Theatre, Mount Washington, is enjoying the month of August at Calorama Park, Oswego, Ind. During his absence his sons are looking after the Lincoln.

* * *

W. R. Johnson, assistant manager of the Pittsburgh Pathe branch, is spending a two-weeks' vacation at his mother's home in Uniontown. He is accompanied by his family.

* * *

Manager C. C. McKibben of the Select branch has returned after having spent several days in Detroit in conference with General Manager Sam E. Morris, as well as other Select branch managers.

* * *

S. L. Green of the Star Theatre, Foxburg, Pa., has closed his theatre and gone camping. Green said he could not find a better time to take a little time off, and when business conditions get a little better he intends opening six days a week.

* * *

Bill Sheppard and family, of the present located somewhere along Opera House, Smithton, Pa., are at the boardwalk in Atlantic City.

* * *

The Keystone Amusement Company, a newly organized concern, composed of theatre men of near Johnstown, Pa., have had plans drawn and are receiving bids on a theatre building for South Fork, which, it is expected, will cost in the neighborhood of $70,000. The name will be the New Liberty and it will seat 1,200. The theatre will open about December 1.

* * *

P. L. Dysard, who had a half interest in the Star Theatre at Richwood, W. Va., for several years, has sold it to the Richwood Theatre and Amusement Co. The price was $10,000, it is said.

* * *

Robert Lynch, the popular member of the Pittsburgh Educational branch, was married August 11 to Miss Lina Harper of Grove City, Pa. The couple left immediately after the ceremony for a three-week wedding trip in Canada. "Bob" is having a splendid home built at Grove City.

* * *

The wage scale of the Operators' Union expires September 1 and the new scale calls for an advance of $2 per week. This demand has been made, it is understood, but the officers of the M. P. T. O. of W. Pa. have refused to grant the advance. From present indications there will be a bitter fight. Exhibitors desiring any information on the question are requested to get in touch with D. A. Harris, chairman of the board of managers, or Fred J. Herrington, secretary of the exhibitors' organization.

* * *

The Dalton Theatre has been opened at Pulaski, W. Va. Not a single detail in making the opening a signal success was omitted by W. J. Reynolds, manager of the company, and R. Mason Hall, the local manager. The theatre has been leased to the American Theatre Company, Welch, W. Va., which controls a chain of theatres in that state, the Dalton being their introduction into Virginia.

* * *

The New National Theatre at Cambria City, a suburb of Johnstown, will open about September 1. The house will seat 642 and will be the largest in the outskirts of the Flood City. Milan Savlovish, proprietor of the Panama Hotel, Johnstown, is the owner. He has engaged Michael Seeley as manager.

* * *

The new Penn Theatre, New Castle, Pa., recently taken over by Marousis and Freeman, opened its doors August 11. The new owners have re-decorated the house throughout.

Louis Loeb, traveling representative for Associated Producers, spent a few days with Manager Bonistall recently.

* * *

William I. Forrey, manager of the Superior Pictures Exchange, has returend after a six weeks' vacation. He visited all the points of interest between here and Portland, Maine, including a trip through Eastern Canada. He says he had a wonderful time.

* * *

Henry A. Carlson is the new cashier at the Pittsburgh Pathe branch, succeeding Samuel Fleishman, who resigned recently. Mr. Carlson, who has been with the Pathe organization for seven years, comes here from the Indianapolis branch.

* * *

The stork visited the home of "Bill" Davis, manager of the American Theatre, South Side, August 6, and left a wee bit of femininity and now "Bill" is happy, in spite of the fact that business is still bum. This is the first born in the Davis household.

* * *

William Warner, Pittsburgh manager for the F. B. Warren Corporation, has secured temporary headquarters at 1201 Liberty Avenue.

* * *

The Richelieu Theatre at Bedford, Pa., is one Western Pennsylvania house not hit by depression. The house has had a very substantial business all through June and July. Bedford is not a payroll town but depends on the farming community and summer resort visitors for its trade.

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Owing to illness, George Panagatocas of the Grand Amusement Co., has cancelled his proposed vacation trip to Cuba this summer.

* * *

Sam Lurie purchased the West Park Theatre, McKees Rocks, from the Mark Browar Enterprises. After remodeling the house, Mr. Lurie reopened it August 15.

* * *

J. E. Storey, salesmanager of the Associated Exhibitors, Inc., spent a day in Pittsburgh with Manager Harris, of the local branch recently.

* * *

The Eclipse Theatre at Waynesburg, Pa., which has been closed for a month to allow workmen to remodel the interior, has been reopened by Manager Charles F. Silveus. An addition has been built which doubles the seating capacity. The seating capacity is now 600. The improvements

Indiana

A new large and modern moving picture theatre is one of the latest possibilities at Auburn, in the northern part of Indiana. The plans of the promoters, who are now looking for a suitable site for the erection of the building, are for a three-story theatre with office and business rooms in connection with it.

* * *

Another big undertaking which is to be fostered by the Consolidated Realty and Theatres Company, which recently built the new Victory Theatre at Evansville, is the erection of a big theatre and commercial building at Wayne and Calhoun streets, in the heart of the city of Fort Wayne. The new Fort Wayne Theatre will have a seating capacity of 3,200. The theatre will be equipped with colored lighting effects and other equipment somewhat similar to that of the new Victory at Evansville.

* * *

Contracts for the magnificent new Palace Theatre to be erected at Colfax avenue and Michigan street, South Bend, have been awarded, according to Jacob Handelsman, manager of the Palace Theatre Corporation. The Ralph Sollett & Sons Construction Company received the general contract at a bid of $122,000; the Rochester Bridge Company, of Rochester, was the lowest bidder on the steel work, the bid being $21,000, and the Midland Terra Cotta Company received the terra cotta contract for the sum of $12,500. The Palace, according to Mr. Handelsman, will be one of the most pretentious combination theatres in the United States. It will be of Spanish style and seat 3,800.

* * *

Frank Holland, manager of the Murray Theatre at Richmond, has invented a new indoor game of golf which promises to become extremely popular with children and adults. He has rceeived a patent on the invention and expects to have it manufactured.

* * *

The Bucklen Theatre at Elkhart is being attractively redecorated. A large force of men are at work and expect to have the decorating and improvements completed by September 1.

* * *

The Majestic at Seymour has been closed since August 3. During the suspension a number of improvements in the theatre are being made. The auditorium and stage will be enlarged, several hundred additional chairs will be installed and the interior will be redecorated. The reopening will be held early in the fall.

* * *

Attractive new seat covers have been made for all the seats in the Strand at Frankfort. The coverings are of white sea cloth and are made in such a way as to cover the entire seat. The white array of seats gives the interior a very pleasing appearance.

* * *

Suit for $10,00 damages has been filed in the Vanderburg country circuit court against Jacob Handelsmann and the Cadick Theatre Company, which is erecting a handsome new theatre at Third and Sycamore streets, Evansville, by Meyer Newfield, a broker and promoter. Newfield, who alleges he was employed by Handelsmann and the theatre company to get Evansville people interested in the project, charges breach of contract.

* * *

John W. Daley, well known Fort Wayne advertising and theatrical man, has been named as manager of the Orpheum Theatre in that city to suceeded T. H. Moore, who resigned recently. Charles W. Mason, who for six years managed the Orpheum and is now assistant general manager of the Consolidated Realty and Theatres Corporation, of which the Orpheum is a part, presided over the affairs of the Orpheum during the interval between Mr. Moore's resignation and the appointment of Mr. Daley.

* * *

The picture committee of the Indianapolis Board of Photoplay Endorsers, at a meeting this week, announced that reports of the investigating committees had revealed that an unusually high type of moving pictures had been exhibited in Indianapolis theatres during the last several weeks.

* * *

The cool weather of the last few days has been a big help to Indiana exhibitors. According to reports received in Indianapolis, the exhibitors believe that with continued relief from the extreme hot weather that has prevailed throughout the State nearly all summer, the moving picture business will show a decided increase. Noted increase in crowds at the theatres have been reported since the cool weather arrived.

* * *

Ezra Rhodes, owner of the La Salle and Castle Theatres at South Bend, is trying to get some trace of burglars who entered the office of the LaSalle a few night ago and broke the combination and hinges off the safe. However, he has one consolation—they didn't succeed in getting the safe open.

* * *

Harry Muller, proprietor of the Crystal Theatre at Anderson, returned Sunday from a several weeks' vacation in North Carolina. On entering his apartments above the theatre, he found that "visitors" had carried away a violin and silver mounted bow, valued at $250, and his wife's pearl necklace.

* * *

State headquarters of the Anti-Blue Law League of America are to be opened in Indianapolis at an early date, according to advices from the national organization at Washington. The drive against the "blue laws" in Indiana will be directed by Emery C. Cook, of Washington.

* * *

Evansville is looking forward to a banner year in the amusement line. With two new theatres, the Victory, now in operation, and the Cadick in course of construction, the city will have an abundance of picture and legitimate playhouses. The city now has seven theatres, the Grand, Victory, Majestic, Strand, Criterion, American and Ohio, in the downtown district. All except two of these are devoted to pictures.

* * *

The fifth anniversary festival of the Circle Theatre of Indianapolis will be held for seven days, beginning August 27. W. Hurley Ashby, poster artist at the Circle and for some time art director, has written an Oriental festival pageant which will be presented as the feature of the anniversary week. The screen attraction will be "The Sign on the Door."

* * *

Following the program outlined at the last national convention of the Parent-Teacher Associations in Washington, the Indiana branch of the association has organized a voluntary board of fifty women to act as indorsers of photoplays for juveniles. The board selects the best pictures shown in the first release theatres and the list is sent once each month to all the parent teacher clubs in the state. During the last twelve months the Indiana Board of Photoplay Endorsers has approved of 213 out of the 450 pictures shown in the first run theatres in Indianapolis.

St. Louis

J. J. Unger, special representative of the Associated Producers, spent several days here as guest of the St. Louis manager, Joseph Desberger. Mr. Unger's headquarters are in New York.

* * *

Fred Carrier has been named general publicity director for the theatres controlled by the City Wide Amusement Company. He entered on his duties Monday.

* * *

Tom Leonard, of Pioneer, announces that the past week was the greatest experienced by his exchange during the entire summer season. The number of out-of-town exhibitors in to close for their season's program surpassed that of any other week, while the volume of business transacted was a record.

* * *

Barney Fegan, of the Independent Film Exchange, announces that he has closed contracts with the Famous Players Missouri Corporation and the City Wide Amusement Company for the showing of "Isobel." The picture will have its first run at the Delmonte when that theatre reopens and then will play at fifteen of the City Wide Amusement Company houses.

* * *

G. M. Luttrell, of Luttrell's Majestic, Jacksonville, Ill., was caller of the week.

* * *

Charles Goodnight, of the Jefferson, De Soto, Mo., was another visitor.

* * *

Sol J. Hankin, president, and Walter Thimmig, secretary of the Fine Arts Picture Corporation, are in New York City to purchase a number of new films for their 1921-22 program. The company recently bought the Southern Illinois and Eastern Missouri rights to six new Franklyn Farnum features and a series of comedies featuring Mrs. Roscoe Arbuckle.

* * *

Charles Daly, of the Londale, Carlinville, Ill., was seen at Pioneer and Associated Producers headquarters.

* * *

H. Strohline, of the Majestic, Gillespie, Ill., was a visitor.

* * *

Miss Florence Patke, of Peacock Productions, announces the purchase of the Eastern Missouri rights to the D. W. Griffith special productions, "The Fall of Babylon" and "Mother and the Law." Both were taken from "Intolerence" and have never been released to the smaller houses, being played as road shows. She has also secured the Eastern Missouri and Southern Illinois rights to "Tradition," which played six consecutive weeks at the Hippodrome.

John Jianakopolos, of the Grand Theatre, Alton, came in this week for some features.

* * *

Another caller for late features was Charles Mertens, of the Playhouse, Sgelbyville, Ill.

* * *

The St. Louis independent exchange managers are said to be considering the formation of an independent exchange manager's organization similar to the one now in operation at Omaha. The new body would in no way conflict with the St. Louis F. I. L. M. Club. However, it is expected during the coming year there will be a number of matters very vital to independent producers and exchanges which will call for co-operation on the part of all independent exchanges.

* * *

Oscar Wesley, of Benld, Ill., and Tom Patterson, of the Opera House, that city, came in during the week. Wesley announced that he has sold his theatre to the Opera House Amusement Company. For the present the company will operate only the Opera House.

* * *

C. C. Jones, of the American, Johnston City, Ill., was seen at Grand and Olive street.

* * *

A. J. Schmidt, of the Star, St. Jacobs, Ill., plans to open a new theatre at Pocahontas, Ill., on August 15. The house will seat 600.

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R. Ryhakir, who formerly owned the Wilson Theatre, here, has purchased the Movie Theatre, Twenty-third and Market streets, from Louis Tipoff. The price paid has not been made public.

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James Arnett and Dr. H. O. Carlton, of Frankfort Heights, Ill., called at Fine Arts headquarters. Dr. Carlton and Collie Bollen will open a new theatre on Main street, Frankfort Heights, within the next couple of weeks.

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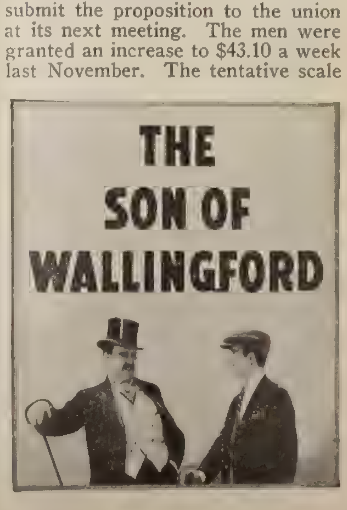
A demand that projectionists submit to a reduction of approximately $5.10 a week on September 15 when their present wage scale expires was drafted at a special meeting of the St. Louis Motion Picture Theatre Owners' League on August 13. Business Agent William Canavan of the union, who attended the meeting, stated that he would submit the proposition to the union at its next meeting. The men were granted an increase to $43.10 a week last November. The tentative scale



drafted at the gathering of August 13 would place the men on the same wage basis they occupied prior to the increase last year.

* * *

The local film world is greatly exercised over an assault said to have been committed on John Gorke, proprietor of the Eureka Theatre, a few nights ago when he is said to have visited the headquarters of the local musicians' union for a conference regarding the status of his theatre relative to employing union music. Gorke is said to have determined to reduce admission to 6 cents and 11 cents. He decided that it was impossible to do this and retain an orchestra the size the musician union officials claimed should be employed. When he announced his decision not to employ an orchestra the projectionist decided to quit.

Gorke then ran the show himself. Then it is alleged the union picketed his house. He was invited to visit the musicians' headquarters the following evening. It seemed the musicians objected because he was operating a roll type player piano in conjunction with his show. During the meeting an altercation arose and some one struck Gorke on the head, inflicting a severe scalp wound.

He has gotten out posters and dodgers explaining the situation to his patrons and it is said his crowds have increased somewhat since the incident became generally known. The local exhibitors' organization has also interested itself in the matter.

* * *

J. M. Cohen, of Chicago, has assumed charge of the local office of the Monarch Theatre Supply Company, replacing N. Bernstein, who has been transferred to the Memphis office of the same company. Mr. Cohen has announced the sale of two Simplex machines to the Home Theatre, Koons & Nooner, proprietors, West Frankfort, Ill.

* * *

Final details for the transfer of the twelve outlying theatres and four airdomes of the Famous Players Missouri Corporation to the City Wide Amusement Company, of which Sam Hamburg, Jr., is president and Harry Koplar, secretary and treasurer, for $1,100,000 were perfected August 15. A payment of $150,000 in cash and second deeds of trust for $250,000 were made, while the new company also assumed first deeds outstanding against the playhouses amounting to $560,000.

* * *

Announcement was made officially the past week that the City Wide Amusement Company had taken over the new Manchester Theatre under construction at Manchester and Arco avenues for $150,000. This theatre, which will seat 1,600, was projected by Nat Koplar and Matthew Walsh. The City Wide Amusement Company will control upwards of twenty-five theatres and airdomes, Hamburg has announced, but he has not officially given out the names of all the houses in the string.

* * *

The Washington and Lyric theatres, Belleville, Ill., owned by Joseph Erber and Phil A. Cohn of East St. Louis, will be transferred about September 1 to the Mullen Building Corporation of Belleville under a contract completed a few days ago. Although the consideration has not been revealed, it is said to run well into six figures. The Mullen Building Corportaion is just completing a handsome new theatre building on East Main street. This theatre, to be known as the Lincoln, cost $180,000.

* * *

What may prove the opening wedge for a general reduction of prices by both dramatic and vaudeville as well as picture theatres here is an announcement by Edward J. Sullivan, resident manager for the Orpheum Vaudeville Theatre, that admissions will be generally 20 per cent. lower than last year when that house reopens August 29. The new prices, including war tax, will range from 25 cents to $1.38, and at matinees from 15 cents to 75 cents.

* * *

G. H. Hull, of the Colonial Theatre, Quincy, Ill., which was struck by lightning last week, a fire that caused $4,000 damage, was here this week. He announces that repairs will be made and his house reopen within two weeks. Fortunately the mishap occurred at 3 a. m. and not during a performance.

* * *

Dave Russell, manager of the Columbia and Strand theatres, and who recently successfully put across the St. Louis Municipal Opera Season, has gone to Milwaukee for a two weeks' vacation.

* * *

Dave Nelson, manager of the Empress Theatre, has just returned from a six weeks' vacation trip through the East.

* * *

That the St. Louis trade territory will do over 90 per cent. of last year's fall business this season is indicated by a survey of reports from a number of local exchanges. In many localities the theatres are anticipated last year's receipts, while in a few instances increased business is looked for. There are a few spots in eastern Missouri and southern Illinois that will fall far below the general average, but fortunately they are not many.

* * *

Friends of J. W. Shallcross, Pathe special representative, will be pleased to learn that his health is improving.

* * *

Sam Henley, of Associated First National Pictures, came in for the week-end.

* * *

Vernon Hicks, of the Family Theatre, Marion, Ill., was a caller of the week.

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Louis Maroni, of Johnston City, was seen in the vicinity of Grand avenue and Olive street.

* * *

Miss Erie Moore, cashier for four years for Pathe, has resigned to enter business for herself.

* * *

E. T. Pickler has succeeded R. C. Fox as local manager for Selznick-Select. Mr. Fox has been transferred to the Buffalo, N. Y., office. Pickler was formerly salesman for southern Illinois.

Sammy Sacks, general manager for Select, was a visitor of the week.

* * *

Dr. J. Tetley, of the Monarch, Farmington, Mo., and the Roseland, Flat River, Mo., called at Fox headquarters and gave Manager G. M. McKean a substantial order for fall.

* * *

Herman Robbins, general manager for Fox, is expected in this week.

* * *

Theodore Coleman, American, Mount Carmel, Mo., paid a visit to several exchanges in Picture Row.

* * *

C. O. Roberts of the Elks, Olney, Ill., came in for some new stuff.

* * *

H. S. Pitney of the Rex, Fairfield, Ill., was a caller.

* * *

General Sales Manager H. D. Ballancer, of Paramount, while visiting here was called suddenly to Chicago by the death in that city of District Manager Joe Gilday.

* * *

Charles Raymond, head of the publicity department of the local Paramount office, has been transferred to the Portland, Ore., office. He will assume his new duties the second week in September, remaining over to clean up the details on Paramount week. Raymond joined the local organization eighteen months ago.

Canada

A device to extinguish fires in the film box of a moving picture projection machine has been invented by F. M. Grat, of Winnipeg, aMnitoba. The device consists of a small cylindrical attachment from which carbonic acid gas, compressed, is injected into the film box immediately upon the ignition of film. The action is automatic or can be used at will.

An official test of the attachment was made on a projection machine at the Parliament Buildings, Winnipeg, a few days ago. This proved to be highly successful with the result that the Provincial Government may require the use of the extinguisher as standard equipment for projection machines throughout Manitoba.

* * *

Announcement is made that Peter Gorman and Harry W. Doran, of Ottawa, Ontario, have sub-leased the Brock Theatre at Brockville for a term of three years, the owner of which, Mr. John M. McLennan, passed away recently in his 63d year, after a lengthy illness. It is understood that Messrs. Gorman and Doran will take over the theatre in the early fall with Mr. Doran acting as resident manager.

Mr. Gorman was manager of the Russell Theatre, Ottawa, for many years before it was secured by Mr. J. T. Moxley, with whom Jule and J. J. Allen, of Toronto, are associated. Mr. Doran was treasurer of the Russell Theatre until comparatively recently. The Brock Theatre is the only moving picture theatre in Brockville, a city of 12,000 people. It was recently renovated and remodeled.

* * *

A highly important change in the personnel of the Canadian exchange field has developed in the resignation of Vincent J. McCabe as Canadian general manager of the Fox Film Corporation. Announcement is made that he will take a holiday. His successor is W. F. Barrett, who has resigned from the position of general manager for Canada of the Vitagraph Company, it is announced. The headquarters of both the Fox and Vitagraph companies in Canada are located at Toronto. Both Mr. McCabe and Mr. Barrett had occupied their respective posts for years and are widely and favorably known.

* * *

B. Allen, president of Allen Theatres, Toronto, returned a few days ago to Toronto from a tour around the world, during which he visited Japan, China, India, Egypt, Arabia, Palestine, Greece, Italy, France, England and other countries. He declared that he found the European financial situation on the mend, although there were numerous evidences of poverty in some quarters.

* * *

Herbert L. Gage has resigned as manager of the Allen Theatre, Winnipeg, Manitoba, and has returned to Toronto where he will take up other duties with the Allens. Ben Cronk, of Toronto, general manager of Allen Theatres, has visited Winnipeg to look over the local situation while J. MacDonald, contractor for the Allens, has taken over the work of installing a stage in the Winnipeg Allen, which is scheduled to reopen August 15 with a picture and music policy.

* * *

The "nickel show" is once more in evidence in London, Ontario, as a result of the decision by the Trans-Canada Theatres to revert to pre-war prices for the Grand Opera House, London. John R. Minhinnick, manager of the house, has announced that matinee prices will be 5 and 10 cents and evening prices will be 10 and 20 cents.

* * *

Winnipeg's picture theatres have come into their own again, reports from the Manitoba capital indicating a strong revival of patronage. The Capitol Theatre broke its attendance record on August 1 when the receipts for the day totaled $250 more than for any previous date, the attraction being "The Woman God Changed." On the same day the Garrick Theatre turned away 500 people, while the Lyceum, National and Province theatres played to capacity. The Rialto also drew good crowds and the new College Theatre showed decided improvement during the first week in August. The week was also marked by the opening of the Arlington Theatre after it had been closed for a number of weeks for reconstructional purposes. The Arlington now has a new front, new marble lobby, new seats and new ventilating plant.

* * *

Exhibitors in practically all of the larger cities of Canada have taken the cue from Toronto in advising their employes that a flat reduction of 25 per cent. in wages will become effective starting September 1. This notification has been given at Hamilton, Winnipeg, Ottawa and other cities. The situation is decidedly unsettled at present.

* * *

The civic authorities at Ottawa,

Ontario, ordered the removal of the piles of brick and other building materials from the street in front of the uncompleted Capitol Theatre which was started by the Famous Players' Canadian Corporation eighteen months ago. Work on the new structure came to a halt after the foundations had been built last summer and nothing was done all winter. Last spring workmen were engaged and one day's work was carried out, after which the men were dismissed because of an alleged difference with the unions. The city took action on August 8 to have the building materials removed from the street pavement to the site itself.

* * *

For exhibiting an uncensored moving picture, Wilfrid J. Chartrand, of Montreal, was sentenced to pay costs of the court and to give a personal bond for his good behavior for the next year, in default of which he will serve six months in jail. Chartrand was screening a picture in a local hotel and was charging admission for the performances.

* * *

Harry Doran, of Ottawa, Ontario, has sub-leased the New Theatre at Brockville, Ontario, for a term of three years and not the Brock Theatre there, as previously reported. The New Theatre will be reopened shortly under a policy that will include the presentation of road shows in addition to moving pictures.

* * *

Picture theatres of Toronto, Ontario, have apparently taken a fresh lease of life, judging by the business which has been secured during the past few weeks and the success with which a number of attractions have been put across.

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Loew's Metropolitan Theatre, Montreal, is scheduled to open August 29. This makes the eighth Loew theatre to be opened in Canada.

* * *

With the return of cooler weather in Ottawa, Ontario, local picture theatres enjoyed a substantial revival of patronage. This came early in August and local exhibitors were somewhat elated over developments. The Imperial, Regent, Centre and other theatres all became busy with the handling of large crowds of people. Manager J. T. Moxley of the Regent Theatre expressed the belief that the fluctuation in theatre attendance was largely a matter of weather. Picture theatres in the Canadian Capital have apparently done little in the way of retrenchment although announcement has been made that employes of theatres have been notified of a reduction in of a battle between the exhibitors wages to become effective in September. There are no evidences yet and employes.

* * *

Harry Doran, former treasurer of the Russell Theatre, Ottawa, has sub-leased the New Theatre, Brockville, Ontario, and has arranged to take over the house in the near future. Doran has had extensive theatre experience and is well qualified to handle the New Theatre, which is fitted to accommodate all kinds of shows. He has taken the theatre for a term of three years. His first step was to organize a fairly large orchestra for the re-opening.

* * *

Jack Droy has been appointed general manager of the Vitagraph Film Company, Toronto, in succession to William F. Barrett, who has become Canadian general manager of the Fox Film Corporation, Limited. Mr. Droy will direct Vitagraph operations throughout the whole of Canada. For a number of months past, Mr. Droy has been in Winnipeg, but he has returned to Toronto to take over his new duties.

* * *

Montreal exhibitors received a bump when announcement was made by the civic administration that the amusement tax on theatre tickets would be substantially increased starting September 1. The City has adopted a flat schedule of 10 per cent. on all tickets. Previously the tax was 2 cents on tickets valued up to 35 cents and 3 cents on tickets up to 55 cents, 4 cents on tickets up to $1, etc. The new scale provides a charge of 1 cent on 10c tickets, 2 on 20 cents, etc. The change represents an increase of 100 per cent. on 35 cent tickets. This hits both exhibitors and patrons and, coming at this time, has been considered highly undesirable by the theatre interests.

Baltimore

Resolutions advocating a Federal Board of Motion Picture Censors, which were recently adopted by the Citizen's League for Better Motion Pictures, were presented by the Rev. Dr. G. W. Haddaway before the Maryland Conference of the Young People's Union of the Methodist Protestant Church, held at Westminster, Md., recently, and unanimously adopted by that body.

* * *

Frederick C. Schanberger, Jr., manager of the New Lyceum Theatre, which runs pictures at intervals, was married to Miss Anita Gertrude Frederick on August 3. Miss Frederick is a Baltimorean.

* * *

Work has been started on the excavations for the foundations of the Circle Theatre, which is to be built on Park Heights avenue at Park Circle by the Circle Theatre Corporation, of which Alfred G. Buck is president. The seating capacity will be 2,500. It is in the immediate vicinity of Carlin's Amusement Park, and John J. Carlin, of that concern, is a director in the theatre company.

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The ventilating system of the Aurora Theatre, owned by Cook Brothers and managed by Arthur B. Price, has been entirely changed and new apparatus installed.

* * *

Col. Jacob W. Hook, who is connected with the Eastern Construction Company, which contemplates the building of a theatre on North Charles street, near Lafayette avenue, is spending several weeks at Atlantic City. He is stopping at the Marlborough-Blenheim.

* * *

An ordinance of Cumberland, Md., which permitted three traveling carnivals to hold performances in that city each year, has been repealed and another forbidding licenses to be issued to such concerns was passed unanimously by the City Council of that city on Monday, August 1.

* * *

The Washington, D. C., office of Rialto Productions is now in charge of William F. Hayner, who is well known in the Baltimore territory and who was in Atlanta recently. Mr. Hayner is handling the Baltimore territory also and his company is booking Tony Sarg's Marionettes and the comedies of the Lee Kids.

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S. G. Smith, formerly connected with the Universal office in Baltimore as shipper, has joined the forces of Peter Oletzky at the Federated Exchange in a similar capacity.

* * *

Mrs. Edith B. Ford, widow of John T. Ford, who founded Ford's Opera House in Baltimore, celebrated her ninetieth birthday on August 10. Two of her sons, Charles E. and John T. Ford, conduct the operation of Ford's Theatre at the present time. Her husband owned the Ford Theatre in Washington at the time Lincoln was assassinated.

* * *

Title has been taken from John J. Carlin and wife by the Circle Theatre Corporation to a site at Park Heights avenue and Reisterstown road, near Carlin's Park, for the Circle Motion Picture Theatre. Mr. Carlin is a director in that company. The price was $42,500, according to the stamps.

Cincinnati

In order to provide ample time in which to redecorate and refurnish the interior of the Lyric Theatre preparatory to its reopening in September as a vaudeville and picture theatre, the show place will be closed after next week. I. W. McMahon and Jerome Jackson, owners and manager of the theatre, who recently acquired the show place from the Shubert interests, expect to refurnish the entire interior. They expect to reopen the theatre under the new policy, which provides for the presentation of several vaudeville acts and a feature picture, about September 12.

* * *

Eugene Quigley, Chicago theatrical man, has been appointed manager of Ascher's Capitol Theatre. He relieves Albert Bejach, treasurer, who has been acting as manager since the about a month ago. Mr. Quigley, who has been actively identified with various theatrical enterprises for a number of years, announced following his taking over of the management that he would devote his efforts toward business reorganization and preparations for the opening of the fall season, beginning next week, when several special feature pictures are booked for presentation.

* * *

For the purpose of conferring with Cincinnati officials of the Famous Players-Lasky corporation local office, S. R. Kent, general manager of distribution, was a visitor in Cincinnati last week. Mr. Kent, who several years ago was in charge temporarily of the local Paramount branch office, was optimistic in his report of conditions in the film industry and expressed the belief that the crisis in business depression is past.

When "Burn 'Em Up Barnes," a comedy featuring Johnny Hines, will be shown at the Grand Theatre next week, Hines will appear in person, according to an announcement made by Isaac Libson, summer manager. Hines and three members of the cast in the picture will appear on the stage in a sketch.

* * *

More than 1,000 Cincinnati newsboys were guests of the management of the Lyric Theatre last week at a special performance of Mack Sennett's comedy, "Home Talent."

* * *

E. W. Hammons, president of Educational Film Corporation of America, was a visitor in Cincinnati for several days last week, conferring with local officials of his organization.

* * *

Mary Pickford won by nineteen votes the popularity contest staged at the Lyric and Gift's theatres, by Managers McMahon and Jackson during the past week. She received a total of 938 votes, while Tom Moore came a close second with 919 votes. Mary's husband, Douglas Fairbands, was third with 590 votes and Priscilla Dean fourth with 551 votes. Names of Florence Vidor, and Ben Turpin were also given a smaller number of votes.

Philadelphia

Mark L. Swaab, as the new partner of his dad, Lewis M. Swaab, dealers of the Simplex Motion Picture Machines, is to be congratulated for the fine progress he is making as a member of the firm. Due to his untiring efforts over a dozen Simplex Machines have been sold during the past week.

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The Steifel brothers, in company with Sam Burkhardt, motored to Atlantic City last Saturday to spend the week-end at the shore.

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A lobby display at the Family Theatre, originated by Lew Williams, the manager, showed a live man dressed as a convict in an apparently steel cell. It created a sensation during the showing of "The City of Silent Men."

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One of the visitors to Atlantic City the past week was Thomas Meighan, whose latest production, "The Conquest of Canaan," was shown at the Stanley recently. Mr. Meighan was the guest of Jules E. Mastbaum, at whose summer home he remained, before leaving for California, to resume picture making.

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The Garrick Theatre opens on Monday, August 22, with "The Four Horsemen of the Apocalypse."

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A large party of exhibitors, exchangemen and their families attended the Car and Shad outing at Tyson's Farm near Reading, Sunday, August 7, which is given every year for the benefit of the employes. Among those present were John Gill, John Clark, John Lynch, John Phelan, Frank Loftus, Max Milder, Jim Bryne, Bob Lynch, Ben Amsterdam, A. L. Korsen, Dan Heenan, Mike Landau, John Bethel, C. U. Martin, Dave Starkman, John Hayes and wife, Philadelphia.

W. H. Clune Signs All Warren Features

William H. Clune's Broadway Theatre, Los Angeles, announces a new policy of extended runs beginning Saturday, September 3, when it will hold the world premiere presentation of Nell Shipman in "The Girl from God's Country," which will play a minimum engagement of four weeks. Miss Shipman is the author, star and director of this romantic melodrama of the great outdoors, the direction being in association with Bert Van Tuyle.

"The Girl from God's Country" is released throughout the world by the F. B. Warren Corporation and Mr. Clune and his general manager, Theodore Newman, have signed a contract for the exclusive first run for extended engagements on all of the productions to be released during the coming season through the Warren organization. This contract was closed on the West Coast by William H. Jenner, Pacific Coast vice-president of the Warren distribution. This means that Los Angeles with its big motion picture population will first see at Clune's Broadway, one of the most advantageously located theatres of the city, all of the Reginald Barker, Lois Weber, Graf Productions made by Lambert Hillyer and another nationally known director; the Victor Schertzinger productions, the International Big Four productions, including Charles Dickens' "Our Mutual Friend," "Good and Evil," the Herz Film importation, the Post Nature Pictures and many other attractive short subjects under contract for Warren release.

Pathe Pictures for Independence Month

Pathe reports that Independence Month is giving strong additional impetus to bookings from its short subject and serial list. Among those available are Pathe News, "Aesop's Film Fables," "Topics of the Day," Harold Lloyd's one-reel reissues, Gaylord Lloyd's one-reelers, the Tom Santschi series, "The Adventures of Bill and Bob," and the Holman Day series.

The first of three Major Jack Allen wild animal pictures will be released on September 25. It is "Netting the Leopard." Pathe Review and the serials are increasingly popular. "Hurricane Hutch" will be released September 25.

Titling of Film Is Now Complete

Cutting and titling of "Enchantment," a forthcoming Cosmopolitan Production starring Marion Davies, has been completed at the International Film Studios. "Enchantment" is an adaptation by Luther Reed of Frank R. Adams' story "Manhandling Ethel" that appeared in Cosmopolitan Magazine.

This film was directed by Robert G. Vignola, his first picture since "The Woman God Changed." Miss Davies, according to those who have seen the picture, proves herself an actress of the highest quality in this production.

"THE BOOK AGENT," FOX SUNSHINE COMEDY

Universal to Present Serials Based Upon Historical Facts

Motion picture serials soon will face radical changes in style and substance, it is the opinion of Irving G. Thalberg, production manager of Universal City. He bases his statement on a critical study of the serial field and its present outlook.

"The screen serial must be changed in form and story," explained Thalberg. "It must be designed to conform with the tastes of the serial-going public.

"Now, the serial-going public is made up mostly of children--90 per cent. is a close figure. This means that the tastes and requirements of children should be considered constantly during the production of a serial.

"The importance of a due consideration of the child-screen requirements is attested by the fact that censors admit that 85 per cent. of the present censorship activity and agitation is because children see moving pictures.

"I believe that Universal is the first serial producing company to take these factors seriously into consideration. As a result we are making something entirely new in serials. It is a chaptered screen drama based accurately upon American history, and stalking through its 18 episodes will be the same figures the youngsters find on the pages of their school history.

"The new serial is 'Winners of the West,' a graphic screen drama of the adventures and struggles of Captain John G. Fremont, soldier and explorer. Art Acord, the star, plays the role of one of the great explorer's trusted scouts."

Bosworth Completes Filming First from His Own Studio

Word was received at the office of Associated Producers, Inc., this week, of the completion of the initial production of the Hobart Bosworth Productions, Inc. "Blind Hearts" is the title of the feature with which this new company will make its debut in the producing field, and Mr. Bosworth, who is starred in it, has pronounced it the most satisfactory picture in which he has ever appeared.

The cast was selected with the utmost care. Mr. Bosworth appears in the type of characterization in which he has established his reputation. In the leading feminine role appears Madge Bellamy, Broadway stage beauty, who was secured through special arrangement with Thomas H. Ince. Other well known players are Wade Boetler, William Conklin, Irene Blackwell, Lulu Warrenton, Henry Hebert and Colett Forbes.

The production includes scenes in the ice-fields of Northwestern Alaska, a storm scene on the San Francisco Bay, the spectacular destruction of a steam yacht by fire and the San Quentin penitentiary in California.

Rowland V. Lee, who has long experience as a director under the supervision of Thomas H. Ince, directed. It is from an original story by Emilie Johnson and the scenario is by Joseph Franklin Poland. J. O. Taylor presided at the camera.

Title Selected

"What Love Will Do" is the title selected for the September Murphy-Walker release by Fox Film Corporation, which was made under the working title, "The Drifter." The story provides the young co-stars, Edna Murphy and Johnnie Walker with excellent opportunities to sustain the reputation they have made as "ideal lovers of the screen," it is stated.

Post Nature Series Are Booked by Hugo Riesenfeld

Under a contract signed last week by Hugo Riesenfeld with the F. B. Warren Corporation the entire 1921-1922 series of the Post Nature Pictures will have their Broadway first run presentation for the next twelve months in the Criterion, Rivoli and Rialto theatres, owned and operated by the Paramount company.

Dr. Riesenfeld has contracted for "run" engagements on the Post pictures at any one of his houses and for day and date presentations in any two or all three of his important institutions.

"My Barefoot Boy," the first of the Post Nature Pictures to be released on September 4 through the Warren offices, already has played a five weeks' engagement at the Criterion Theatre.

Pre-releases will be played on the Post Nature Pictures by more than two hundred of the nation's largest theatres.

Completes Cast for "The Happy Ending'

Announcement from the West Coast is to the effect that with the securing of Kathleen Kirkham to play "the other woman," casting of "The Happy Eending" by Hector Turnbull has finally been completed. It is to be Realart's eleventh production of the current season.

Special care was exercised by Director Frank O'Conner in picking his people for this production because of the strong characterizations drawn by the author, Hector Turnbull. May McAvoy is seen as the little drudge housekeeper of her two uncles, a carpenter and bootmaker, played by Charles Ogle and Guy Oliver, respectively.

Other players include Lincoln Stedman, Darrel Foss, Helen Dunbar and Josephine Crowell.

Realart on Broadway

It has been announced from the Realart offices that the latest Constance Binney picture, "Room and Board," has been booked for the Rivoli Theatre for the week of August 28.

This is a romantic comedy by Charles Whittaker, which has been adapted for the screen by Donnah Darrell and directed by Alan Crosland. Constance Binney is presented as a charming Irish heroine and she has never been seen to better advantage.

Tom Carrigan plays the male lead and a supporting cast is made up of Malcom Bradley, Arthur Housman, Jed Prouty, Blanche Craig, Ben Hendricks, Jr., Ellen Cassidy and Arthur Barry.

Sills in Lead

Following the announcement that William DeMille will produce "Miss Lulu Bett," Zona Gale's novel and play, for Paramount, and that Mildred Harris will play the title role, word comes from the Lasky studio that Milton Sills will have the leading male role. The role of Bobby Larkin, also an important one, will be taken by Taylor Graves.

"Out of the Dust" Said to Be in Great Demand by Exhibitors

It has been quite a few years since exhibitors have manifested such interest in a feature production as is the case with "Out of the Dust," Pioneer says, and it states there are very strong indications it will make a new record in bookings. Pioneer Film Corporation says the production stands out as the one big bet for the opening of the new season in the exhibiting field.

President A. E. Lefcourt, of Pioneer, says that the entire Marcus Loew Circuit wlil show the film, and every day during the past week the New York exchange of Pioneer has been a veritable beehive of activity, exhibitors from all parts of the state anxiously booking it. John P. McCarthy is the producer, it is said, and he has assembled a cast of unusual excellence which includes Russell Simpson and Robert McKim.

The stage is being rapidly completed for the curtain to rise on Pioneer's second special release, which will be "Indiscretion," starring Florence Reed. Gareth Hughes, who did such splendid work in "Sentimental Tommy," has an important role. So has Lionel Atwill. The latter will be remembered in connection with his artistic efforts in "Deburau," David Belasco's successful production. Incidentally, Mr. Atwill is the new Belasco star. "Indiscretion" will be released about September 15, and some very elaborate exploitation accessories are in process of completion for use by exhibitors during the showing of the picture.

"Beyond the Crossroads" will be the third Pioneer special release of the new season. Here's a production from the Cleremont Photoplay Corporation in which Ora Carew is starred.

KATHARINE LEWIS
Who has been added to Educational-Christie Comedies

All Records Broken in Bookings for Australasia Paramount Week

Cable reports received from Sydney, Australia, by E. E. Shauer, manager of the foreign department of the Famous Players-Lasky, indicate that all records for film bookings have been eclipsed in the sales campaign for the first annual Paramount Week in Australia and New Zealand, which is being observed the week of September 5, in conjunction with the American drive for better pictures.

Managing Director John W. Hicks, Jr., of Feature Films, Ltd., Paramount distributors in Australasia, reports that exhibitors throughout the two countries have co-operated heartily in making the initial Paramount Week a big success.

The energies of the Sydney sales force and in the eight branch offices have been devoted largely to preparations for the word's first Paramount Week outside the United States and Canada in the last two months, and the bookings for the week have shown a striking increase over all past records. The heaviest advertising campaign yet conducted there by a motion picture company was launched in July and the Paramount salesmen have been making an intensive follow-up campaign throughout the two countries.

Fifty-nine More Theatres Signed

Goldwyn announces the addition of fifty-nine theatres during the week ending August 13, to the number which had already contracted for the Goldwyn franchise by which the theatre obtains the first showing of all of the fifth year Goldwyn productions.

Embraced in the list is another group of theatres controlled by Southern Enterprises, this time in Texas and in Little Rock, Ark. This is an addition to the forty-six theatres of Southern Enterprises signed up for Goldwyn franchises by the Atlantic branch exchange chronicled recently.

"The Old Nest" Drawing Crowds

The New York special pre-release showing of Rupert Hughes' photodrama of home, "The Old Nest," has been transferred from the Astor Theatre to the Capitol Theatre, where it is drawing immense crowds, reports state.

The regular first run showings will start Sunday, September 11, following Goldwyn's nation-wide advertising campaign. The London showing is scheduled to take place Monday, August 29, at the Alhambra Theatre with the presentation and exploitation modeled upon that used at the Astor Theatre screening.

Frothingham Buys Rights to Novel

J. L. Frothingham, producer of "The Ten Dollar Raise" and "Pilgrims of the Night," has procured the motion picture rights to "The Daughter of Brahma," the novel by I. A. R. Wylie, the noted English writer. Production will be started immediately and the schedule contemplates its completion for release by Associated Producers, Inc., early in 1922.

Passes Censor

A telegram received from Chicago at the home office of Paramount states that Cecil B. DeMille's production, "The Affairs of Anatol," has been passed without alterations by the Chicago board of censors.

New South Wales Paramounteer Fosters Real Community Spirit

An example of what Paramount service means to the foreign exhibitor has been received by E. E. Shauer, manager of the foreign department of the Famous Players-Lasky Corporation, in a report from Sydney, Australia. Through the enterprise of Fred Gawler, a salesman traveling out of the Sydney office of Feature Films, Ltd., Paramount distributors, the people of Bellingen, New South Wales, now enjoy their favorite pictures in all kinds of weather and the local exhibitor is well on the road to prosperity.

On the day the Paramount salesman arrived in Bellingen the entire town was in a gloomy frame of mind. A torrential downpour of rain was making it impossible for the theatre owner to provide entertainment for the town in his open air theatre, this latest downpour being the culmination of a long series of heavy rains.

After canvassing the prominent citizens on the subject of picture entertainment, Salesman Gawler started a movement to buy sufficient iron sheets to provide a roof for the theatre. Each sheet cost ten shillings, but before he left town that night more than sixty sheets had been purchased by motion picture enthusiasts. When he returned some six weeks later, the salesman found a roof containing 240 sheets in place and the entire population enjoying its pictures despite another downpour of rain. Each sheet had been purchased by an enthusiastic patron, so that the proprietor had 240 interested partners in his now-paying enterprise.

CUPID FAILS AS PROCESS SERVER
Edith Roberts, Universal star, declining in "Opened Shutters," to mend socks

THE HIT OF THE SHOW

FALSE ROOMERS, WITH SID SMITH— Hallroom Boys Comedies are always good. High class and refined with plenty of pep. Refined.—Princess Theatre, Frankfort, Ind.

A DOGGONE MIX-UP— A real comedy. **Sid Smith** is some daredevil. Kept the audience in an uproar.—Marvel Theatre, Carlinville, Ill.

They are as good as the best.—Orpheum Theatre, Gilroy, Cal.

Hallroom Boys Comedies
FEDERATED
FILM EXCHANGES of AMERICA, INC.

American Premiere of "The Blot" Held in Middle West

To William Barbee and Barbee's Loop Theatre, Chicago, goes the prestige for giving the premiere presentation in the world for the Lois Weber production, "The Blot," which is the first picture released by the F. B. Warren Corporation, the new international distributors.

"The Blot" opened at Barbee's Loop Theatre Sunday, August 21, with an aggressive advertising and exploitation campaign carried out by Mr. Barbee in person and abetted by members of the Warren organization in Chicago.

Two weeks' time has been held open by Mr. Barbee for the initial engagement of this picture and it then will be released on Sunday, September 4 for simultaneous showings over the entire Lubliner & Trinz circuit, the Ascher Bros. circuit, the Andrew Karsas circuit on the south side and the Schoenstadt circuit.

This is an unparalleled representation for any picture in the city of Chicago obtained by Sidney J. Goldman, mid-western vice-president of the Warren organization and his aides. These circuits have signed contracts for the entire output of production coming under Warren release for the new season.

"The Blot" next week has its Missouri pre-release in Frank L. Newman's Newman Theatre, Kansas City, and will be nationally released September 4 in one hundred of the largest theatres in the country. It was booked on sight by the entire northwestern chain of theatres operated by Jensen & Von Herberg in Seattle, Portland, Butte, Great Falls, Tacoma, Bellingham, Bremerton and Yakima and plays their largest theatres on national release date.

It has been booked for an extended run at Clune's Broadway Theatre, Los Angeles, this house having dropped its policy of a weekly change and gone in for extended runs, having booked all of the productions by all of the producers releasing through Warren.

Exchanges Getting "Molly O" Teasers

Teaser exploitation on Mack Sennett's "Molly O," with Mabel Normand, was started this week by Associated Producers, Inc., with the sending out of 10,000 one-sheet posters to the various exchanges of the distributing organization.

The posters are a striking effect of a red and black smash. A triangular strip of red runs across the top, while the remainder is a solid black broken only by a silhouette of Mabel Normand superimposed in black on a red circle and white lettering, reading: "'Molly O' will open your heart. Watch for her."

WANTED—Capitalist to assist in promoting theatres in Mt. Vernon and New Rochelle. Address Promotion, 42 Claremont Ave., Mt. Vernon, N. Y.

Beautiful New Fox Star Began Career in An Unusual Fashion

Barbara Bedford, whose rapid progress as a screen actress has been watched by many with interest and admiration, has been added to the galaxy of William Fox stars. She has signed a long term contract. The qualities which induced Mr. Fox to promote the young actress to stardom, before the close of her first year in the pictures, include native intelligence and histrionic ability, beauty and charm of manner, health and courage, and determination

Daughter of an artist and designer, born in Prairie du Chien, Wis., nineteen years ago, Miss Bedford, though a natural mimic, had no ambitions for a career on stage or screen. A year ago she accompanied her father on a trip to Los Angeles, and there met Maurice Tourneur, who invited her to visit his studio. The visit resulted in the offer of a small part in the cast of a photoplay and she accepted.

Days passed and Tourneur had not found a leading woman. He decided to try Barbara Bedford. She proved acceptable. Thereafter she went from success to success, appearing in "The Last of the Mohicans," "The Big Punch," "The Face of the World," "Shame," and "Gleam O' Dawn."

Miss Bedford's first star picture has already been arranged and work will be begun in a few days. She will be starred in Twentieth Century Pictures. Release date announcements will be made soon.

Four New Productions Recently Started at the Lasky Studios

Last week saw the start of several new Paramount pictures at the Lasky studio and it is said from present indications it is thought production activities there will be at the high water mark for some time to come.

Wallace Reid has begun his new picture, "Rent Free," which Elmer Rice adapted from the story by Izola Forrester and Mann Page. This picture marks the first individual directorship of Howard Higgin, who for a long time was production manager for Cecil B. DeMille. Lila Lee is leading woman.

Jack Holt, Paramount's new star, has started on "The Call of the North," by Stewart Edward White, the original novel being called "Conjuror's House." Joseph Henabery is directing. Another to start work recently was Thomas Meighan. His picture is George M. Cohan's romantic stage comedy, "A Prince There Was." Tom Forman is directing. Lois Wilson is leading woman.

Ethel Clayton started on the 22nd on Olga Printzlau's adaptation of Eugene Brieux's play, "The Cradle." Julia Crawford Ivers will supervise the production. Work is drawing to a close on Betty Compson's picture, "The Woman in the Case," which Penrhyn Stanlaws is directing.

Roscoe (Fatty) Arbuckle, at last reports, was making scenes under James Cruze's direction for "Freight Prepaid." George Melford is approaching the end of his desert production, "The Sheik," in which Agnes Ayres and Rudolph Valentino are featured. William DeMille is about ready to start filming "Miss Lulu Bett," Zona Gale's Now York stage hit based upon her own novel, and Cecil B. DeMille is again marshalling his forces preparatory to starting about September 1 on his next special production.

THIS LITTLE GIRL UNDERSTANDS US MALES

Make 'em feel homey and comfortable, advises Mary Miles Minter in Realart's "Her Winning Way"

Start Work on New Realart West Coast Studio

The supposed depression in the motion picture industry seems to be a matter of no particular concern to the heads of the Realart Pictures Corporation. For not only is the organization working with the greatest number of companies since its organization for West Coast production, but work is proceeding steadily on a schedule that soon will give the studio nearly double its capacity of one year ago.

Laborers recently started the laying of a foundation for a "Number Four" stage, 90 by 120 feet. This will form an eastern extension of the present Number Two and Number Three stages. Lumber is being hauled in and it will be a matter of weeks only before the new enlargement is ready for use.

"Number Four" stage is but part of the improvement schedule authorized by President Morris Kohn on his Los Angeles inspection trip of several months ago.

Heads Universal September List

For September, Century Comedies will release through the Universal Exchanges, two with Harry Sweet, one with Brownie-Baby Peggy and one with Charles Dorety.

They are "Stealin' Home," with Harry Sweet and directed by Alf Goulding, for the seventh; "Brownie's Little Venus," with Brownie, the wonder dog, and Baby Peggy. the clever two-year-old, and directed by Fred Fishback, for the fourteenth; "High Life," with Harry Sweet and directed by Alf Goulding, for the twenty-first, and "A Week Off," with Charles Dorety and Baby Peggy and directed by Fred Fishback, for the twenty-eighth.

Stern Brothers Sail for Home

On August 24, Abe Stern, treasurer of Universal, and his brother, Julius Stern, president of Century Comedies, left London to board the S. S. Olympic at Plymouth bound for New York. This culminated a three-month trip abroad, divided between business and pleasure, and in which time Abe and Julius Stern gave the foreign markets a great deal of thought in regards to comedies.

In the Independent Field

By C. S. SEWELL

Charles Urban Announces Titles of Third Series of Kineto Reviews

The third series of Kineto Reviews has been selected and will follow in release beginning September 4. There are thirteen in the series and they will be released at the rate of one each week. Scenic pictures, reels of travel, animal subjects, scientific films and spectacular scenes help to make up the variety of the series.

The first release is "Garden of the Gods," the entire reel being devoted to this Colorado magnificence. Then comes one of Prof. F. Percy Smith's famous scientific films, "The Science of a Soap Bubble." The third is "Rio de Janeiro." Lovers of horses will find the fourth, "Kentucky Thoroughbreds," especially alluring. The fifth is "Hiking the Alps with the Boy Scouts."

New York is interestingly represented in the series with "Manhattan Life." Then comes "Eccentricities of the Wasp and Bee." "Furs and Feathers" takes the motion picture audiences to the Philadelphia Zoological Park. The scenes were photographed by Arthur H. Fisher, a famous naturalist and photographer.

The relation between poetry and the screen is illustrated in "My Adirondack's Outing," a picture poem, all the titles being excerpts from Wordsworth. "The Chemistry of Combustion," the tenth release, is a pictorial record of a series of instructional experiments.

In "The Victory Pageants" one sees a record that will probably not be duplicated in this generation—the parades and excitement of London, Paris and New York after the Allies won the World War. "The Delta of the Nile" shows the beauty and commerce of the East.

The last release, "Glimpses of the Animal Kingdom," takes one again to the Zoo, and this time to see animals of a different nature. It takes many reels to tell the whole story of the Zoo. Mr. Urban has already prepared forty in his series of the Animal Kingdom.

Equity Corrects Error About "Black Panther's Cub" Release

Through error it was announced in a recent issue of all the trade publications that "The Black Panther's Cub" would be handled in several Far Western States through the Federated Film Exchanges. The facts in the case are these: The States of Washington, Oregon, Utah, Montana, Idaho, Colorado, Wyoming and New Mexico have been purchased and will be released as follows:

In Washington, Oregon, Montana and Idaho, exhibitors will be able to secure bookings through the Greater Features, Inc., of Seattle. In Utah, exhibitors will be able to book through the Greater Features, Inc., of Salt Lake City. In Colorado, Wyoming and New Mexico, the picture will be handled by the Lannon-Sheffield Exchanges, of Denver.

J. T. Sheffield, who negotiated the deal for these various territories, is again convinced that exhibitors throughout the country read the trade papers, for although no announcement was made of the purchase and distribution arrangements other than through the nationally circulating trade papers, the replies and requests for bookings on "The Black Panther's Cub" proved to him and to his associates beyond the shadow of a doubt that exhibitors leave no line unread in these publications.

Reports from the various cities now booking "The Black Panther's Cub" prove conclusively that the worst part of the depression is over and that business is looking up again, to the huge satisfaction of exchangemen and especially exhibitors, many of whom have learned the very valuable lesson of going after business that heretofore has just naturally come by itself.

"Heart of the North" Ready Now for State Right Release

As a big special feature for Independence month, "The Heart of the North," the super-special production of the Canadian Northwest, produced by George H. Davis and Joe Brandt, in conjunction with Harry Revier, who directed it, is to be released in the state right market for Independence Month.

The announcement of the decision to state right this feature for September comes from the New York offices of Joe Brandt at 1600 Broadway, following numerous conferences by telephone and wire between Mr. Brandt in New York and Mr. Davis in San Francisco. As a result, full speed has been put on the final editing of the feature, and it is announced as complete and ready for booking.

The announcement is of special interest in that "Heart of the North" is the first big special feature production of Quality Film Productions, Inc., the new company formed with Joe Brandt as president and George H. Davis as treasurer, for the making of a limited number of big productions, and it is said to be proof of big things to be expected from this company.

It is the opinion of Mr. Brandt and Mr. Davis that "The Heart of the North" will prove an even greater box-office attraction than "Isobel," which was released by Mr. Davis and has been cleaning up for exhibitors in exclusive first-run houses throughout the country.

Roy Stewart is the featured player, playing a dual role. Louise Lovely plays opposite him.

ADDITIONAL STATE RIGHT NEWS ON PAGE 89

Buster Keaton Busy with Work

Buster Keaton is one of the busiest motion picture stars in Hollywood, the capital of the film world. Only recently he completed "The Playhouse" for Joseph M. Schenck, to be released through Associated First National, and now he has finished "The Village Blacksmith." Incidentally Keaton is toiling on another comedy, which is expected to be one of his best.

Circuits Booking "Sarg's Almanac"

George R. Meeker, general manager of Tony Sarg's Almanac, reports that this series has been booked by Julius Saenger for the entire circuit of Saenger Amusement Company's theatres, as well as by S. A. Lynch for all of the Southern Enterprise houses.

Ruben & Finkelstein has also booked the series for its houses, starting with the first run theatres in St. Paul and Minneapolis, and in addition the series has been booked over several other prominent circuits. The third of the series, "Why They Love Cavemen," is now in its ninth week at the Criterion.

The following exchanges, in addition to those previously mentioned, will handle Tony Sarg's Almanac: A. C. Bromberg in Florida, Alabama, North and South Carolina and Georgia; H. Conheim, in Minnesota and Wisconsin; Sam Grand, in New England; Lannon-Sheffield Exchanges, in Salt Lake and Denver; Inter-Ocean Film Corporation has the foreign rights.

Van Pelt Returns; Announcement Soon

E. O. Van Pelt is back in New York after a three weeks' stay on the Pacific Coast. He is an exploitation expert who has successfully marketed some big independent productions, one of the latest being Hugh E. Dierker's "When Dawn Came." While in California, Van Pelt contracted to represent a number of film making enterprises and expects to make an announcement within the near future outlining his plans for the fall and winter.

Ernest Van Pelt, his brother, who is both a director and producer, is scheduled to reach New York shortly with some new producing plans in which both Van Pelts will be financially interested.

E. O. is quite optimistic regarding the future of the independents. All of the new films that he is to exploit this fall and winter will be released through the Producers Security Corporation.

Merit Film Buys Guinan Westerns

The Texas Guinan Productions announces that a contract was closed with I. E. Chadwick, representing the Merit Film Company of New York and the Merit Film Company of Baltimore, whereby the first series of twelve Texas Guinan two-reel western and northwestern productions were acquired for the territory of Greater New York and New York State, Northern New Jersey, Delaware, Maryland, District of Columbia and Virginia. Mr. Chadwick, for the District of Columbia territory, acted on behalf of James Willis, manager of the Baltimore office.

"A Man's Home"

When Sam E. Morris, vice-president and general manager of distribution for the Selznick products, returns from his present trip across the continent, it is likely that he will announce the release of the Ralph Ince production, "A Man's Home," first of the Selznick Supreme Six due to arrive on the screen during the ensuing year. These specials are an important detail of the "Forty from Selznick" that have been heralded during the past month.

In the Independent Field

Weiss Says All Get Fair Deal By Selling on State Rights Plan

Louis Weiss, moving spirit of the organization which has successfully launched "Adventures of Tarzan," the new serial starring Elmo Lincoln, is one of the prominent men of the motion picture industry who has faith in the future of the state right market as an equitable and profitable method of film distribution. He has expressed his views in this direction following the enthusiastic reception and support accorded the Tarzan serial:

"After giving the state right market a fair trial as a means of distributing what is undoubtedly the most important chapter film play ever produced, I am of the firm opinion that this method of marketing is equitable and profitable for all concerned. I have found in every territory thus far reputable exchanges and exchange men who are only too willing to support the national distributor of state right pictures, providing the pictures are up to the present day standards. The marketing of "Adventures of Tarzan" up to date has convinced me that the territorial buyer is here to stay.

"Men like Sam Zierler in New York, Ben Amsterdam in Philadelphia, Marion Kohn in Los Angeles, Alfred Raymond in Dallas, Albert Weiland in Pittsburgh, Herman Rifkin in Boston, and others of a like calibre in their particular field are each trying to establish a reputation as a distributor of first run pictures. The crying need of the state right market is good product, and from all indications, the independent producer is at last alive to this need. The facts I have learned during the national distribution of "Adventures of Tarzan" have convinced me that real pictures, pictures with a box office draw to them, will meet with a ready reception on the state right market."

Reelcraft Pictures Piling Up Independence Month Bookings

R. C. Cropper's declaration three weeks ago that Reelcraft Pictures Corporation, of which he is president, would be well represented on the screens of the country during Independence Month, is borne out this week in the number of bookings which the company has obtained since the announcement of its intensive sales drive for bookings for the tenth calendar month was made public almost a fortnight ago.

The company's thirty-two exchanges have been exceedingly busy on the sales drive which was begun under Mr. Cropper's personal supervision three weeks ago. Bookings on the series of Mirth, Aladdin and Sun-Lite comedies have been piling up so thick and fast that in many instances additional prints of the subjects in question have been forwarded to branch offices.

Griever Pictures Purchases "Dangerous Love" From C. B. C.

"Dangerous Love," the five-reel super-western feature which is being released to the state rights market by the C. B. C. Film Sales Corporation, has been sold by that company to Griever Pictures of Chicago for the Northern Illinois and Indiana territory.

The sale of this feature for the territory included by Griever Pictures was made to Si Griever personally, who was on the lookout for a feature that combined western color and action with a story and setting of feature quality.

After seeing "Dangerous Love" and noting that the cast included Pete Morrison, Carol Halloway, Spottiswood Aitken, Harry von Meter, Ruth King, William Lion West, Verne Kayton, Claire Hatton, and Zelma Edwards, he immediately consummated the deal whereby the feature would be shown in his territory.

HERMAN C. RAYMAKER
Directing Hallroom Boys' Comedies

Sells Two Series

Aywon Film Corporation announces the sale of the Snowy Baker and Big Boy Williams series of features to S. J. Hankin of Fine Arts Pictures Corporation for Eastern Missouri and Southern Illinois. Foreign rights on the Big Boy Williams series have been sold to Reginald Warde.

September Date on Biblical Pictures

A good subject for wide newspaper publicity is "The Bible in Motion Pictures." For two solid years a continual newspaper campaign has been waged by Sacred Films, Inc., and today communications from ministerial bodies the country over are on the files of the exploitation department.

The initial four stories are "Creation and Adam and Eve," "Cain and Abel," "Noah and the Ark," and "The Deluge." The pictures are now being offered to state right buyers for early September release.

Real Night Scene

Not satisfied with the tinted effect which usually signifies a night shot on the screen, John M. Stahl is securing the real thing for "The Song of Life," his new Louis B. Mayer picture, to be released by Associated First National, making all of his night scenes after dark with the aid of powerful spotlights and a gala array of side banks and arcs.

Breaks Record

The premiere showing of "Why Girls Leave Home," adapted from the famous stage success of the same name and distributed by Warner Brothers, was held at the Bijou Theatre, Atlantic City, on August 14, and according to a telegram from Louis Berman, of the Independent Film Company of Philadelphia, all Sunday house records were broken despite a terrific downpour of rain.

Arrow Releases

The Arrow Film Corporation, following close on the announcement last week of plans for a fifty-two comedy program for the independent market, names the first four releases for September as follows: "His Hansom Butler," the first of the fourteen Broadway Comedies featuring Eddie Barry, Harry Gribbon and Helen Darling; "The Trouble Doctor," opening the series of Arrow Speed Comedies featuring Neely Edwards; "Uneasy Terms," the first of the Cruelywed Comedy series, and "Idle Workers," of the Arrow Mirthquake Comedies, featuring Bohl Dunn.

Rosenberg Joins Irving M. Lesser

Film circles in Los Angeles are interested in the announcement by Irving M. Lesser, head of the Western Pictures Exploitation Company of that city, that Mike Rosenberg, one of the greatest factors in the Northern film territory, has become actively associated with his organization.

Mr. Rosenberg, head of the De Luxe Film Corporation of Seattle, and controller of film rights to Washington, Oregon, Montana and Idaho, arrived in Los Angeles last week to remain. He assumes an active interest in the Western Pictures Exploitation Company immediately.

This means that Irving Lesser's organization, already classed as one of the most powerful of its kind, will be greatly expanded and that many thousands of dollars will be expended in addition to the yearly "turnover" already under full sail.

Buys Exchange

Moe Kerman, for many years identified with the film industry around New York, announces he has purchased the New Jersey and New York exchange of Alexander Film Corporation from that company, and will continue activities at the same address, 130 West Forty-sixth street, New York. Starting with "The Three Musketeers" he will issue one feature a week.

O'Brien Vehicle

The new Eugene O'Brien release, set for distribution in October, will mark a decided departure from the current O'Brien offering, "Is Life Worth Living?" and will, in fact, present the popular Selznick star in a style of photoplay entirely different from any in which he has heretofore appeared. "Clay Dollars" is a rural comedy drama, written by Lewis Allen Browne, and directed by George Archainbaud.

Three Stars

Ralph Ince directed Conway Tearle in "After Midnight" and Zena Keefe is leading woman, thus making the latest offering in the Tearle series of Selznick pictures qualify, literally, as a three-star presentation. "After Midnight" will be released September 20 as the first offering in the series of six features starring Tearle in the promised "Forty from Selznick" during the ensuing year.

In the Independent Field

Arrow Announces Two Purchases By Pittsburgh and Canadian Companies

The activity and the number of film buyers from all over the country that can be seen at the Arrow Film Corporation offices, 220 West Forty-second street, New York, these days, together with the fact that the carpenters and masons are hard at work enlarging the offices to handle the growing business, should be a sign not only to the independent market but to the industry at large, that the fall boom is on.

The report from W. E. Shallenberger, president of Arrow, this week, shows two big buys for the independent field. One is the closing of a contract with the Standard Film Exchange of Pittsburgh through A. A. and W. J. Weiland for distribution rights on the following features for Western Pennsylvania and West Virginia: "Bachelor Apartments," "The Daughter of the Don," "The Man Who Trifled," "Love's Protege," "Luxury," "The Way Women Love," "The Deceiver," "The Stranger in Canyon Valley," "The Star Reporter," "Headin' North," the Ann Little serial, "The Blue Fox," and Jack Hoxie's four latest Western feature productions, "Cupid's Brand," "Devil Dog Dawson," "The Broken Spur" and "Hills of Hate."

The other is a big Canadian purchase through George W. Graham of the Graham Productions, Ltd., of Winnipeg, Canada. This deal includes such features as "The Golden Trail," the Hank Mann Comedies and the first series of Sport Pictorials which will be distributed in Western Canada by the Graham Productions.

Among the state rights buyers visiting Arrow during the past week were Tony Luchese, of the De Luxe Film Company, of Philadelphia, who closed one of the biggest comedy deals ever made in the East, details of which are announced in another section of the paper; Joe Fox, of the Phoenix Film Corporation, Kansas City; Herman Rifkin, of Boston; E. C. Garner, of the Reliance exchange, Washington, D. C.; Bob Lynch, of the Metro exchange, Philadelphia; M. Lessy, of Screen-Art Pictures, Philadelphia, and A. J. Sherman, of the Square Deal Exchange in Philadelphia, Pennsylvania.

"Why Girls Leave Home" to Be Shown to Trade on August 30

A special trade showing of the screen version of the famous stage success, "Why Girls Leave Home," featuring Anna Q. Nilsson, will be given by Warner Brothers at Keith Palace Theatre, New York, on August 30 at 10:30 a. m. Invitations are being mailed. The production was made under the direct supervision of Harry Rapf and directed by William Nigh.

This trade showing is the forerunner of the opening engagement at B. S. Moss' Broadway Theatre, New York, for an indefinite run beginning September 11. Mr. Moss, of the United Booking Office, has booked the production for presentation throughout his entire chain of houses in Greater New York, and it will be shown for week runs at the Keith theatres in Albany, Schenectady, Utica, Troy and Amsterdam.

Warner Brothers consider the Moss engagement the biggest booking deal thus far made for Greater New York. Sweeping publicity and exploitation plans have been evolved, and an original contest on the question of "why girls leave home" is in the course of inauguration with a New York daily newspaper.

New Hallroom Boys Comedy Said to Be Censor-Proof

Having established records of various sorts with the two-reel Hallroom Boys Comedies featuring Sid Smith and released through Federated Film Exchanges of America, Inc., the producers of the gloom chasers have done something else entirely new —produced what is said to be a "censor-proof bathing girl comedy."

The new comedy, which is titled "Beach Nuts," was received this week at the New York offices of Hallroom Boys Photoplays, Inc., where it is being given final editing, following which it is to be released as the next picture on the Federated Hallroom Boys Comedies series.

The idea of making this comedy is an outgrowth of the opinion expressed some time ago by Harry Cohn, the producer of these comedies, that a picture to be funny need not be vulgar, and his announcement of the fact that he would make the new Hallroom Boys Comedies series absolutely clean in every respect—sacrificing laughs, if need be, if the scenes showed any tendency to become vulgar. "Beach Nuts" shows the development of his idea.

Will Give Valuable Aids to Exploit "Adventures of Tarzan"

Three valuable aids in the way of advance exploitation for use in the various motion picture theatres will be a feature of the service offered by the various independent distributors handling the latest serial based on the popular Edgar Rice Burroughs' novel, "The Return of Tarzan."

The new chapter play, "Adventures of Tarzan," will be heralded in advance to photoplay audiences by means of a special "stunt" reel, a series of announcement film trailers and by a novelty in the way of film animation. The stunt reel will give audiences a peep at some of the outstanding thrills of the serial which presents Elmo Lincoln in his original character of Tarzan.

Parts of the climaxes of the various episodes, all presenting unusual scenes of wild animal action, will be intermingled with close-ups of Lincoln and Louise Lorraine. Following the showing of this stunt reel, exhibitors will also be provided with announcement film trailers to be run in advance of the showing of each episode.

The third help prepared to inform the public of the coming of "Adventures of Tarzan" will be in the form of a pocket size card containing scenes on film of the production.

Texas Guinan Westerns Have Rapid Sale, Reports Company

Announcement is made from the executive offices of the Texas Guinan Productions of the sale of the territory of Southern New Jersey and Eastern Pennsylvania, Western Pennsylvania and West Virginia, Ohio and Kentucky, covering the first series of twelve two-reel western and northwestern productions, the first of which will be released on October 1. From the large number of inquiries which continue to come in, officials of the company state that it will be a matter of only a brief time before the distribution of the series for the entire United States will be completed.

Officials of the company further state that the exchanges which have already closed contracts for the productions have, almost without exception, given it as their opinion that a better time could not have been chosen for bringing the Guinan series on the market. The record for quick distribution which the first Guinan series is establishing, and the marked spirit of optimism expressed by the independent distributors, seems to afford sufficient proof of the healthy condition of the state right market.

General Manager Jesse J. Goldburg has arrived in Los Angeles to prepare for the commencement of production, which will begin at the West Coast on August 29.

Next Sun-Lite

"Bungalow Love" is the title of the latest Sun-Lite Comedy scheduled for Reelcraft release, according to an announcement by R. C. Cropper, president of Reelcraft Pictures Corporation. The comedy, now in its final stages of completion, follows the release of "An Eastern Breeze," a current Reelcraft offering which has been favorably received by both press and exhibitor.

Zierler Reports Meeting Postponed

The following communication has been received by this department from Samuel Zierler, president of Commonwealth Film Corporation, New York:

"In going over replies received from the majority of the state right exchanges to which we extend an invitation to be present at the initial meeting of the new organization which was to have been held August 22, 23 and 24, we find that there are two or three other meetings of state right organizations scheduled for approximately the same dates, and further, that certain other state right exchanges have plans for the coming season which will prevent them from being in [illegible] York on the dates we asked. Therefore, we have decided to postpone the meeting until a date in the latter part of September or the first part of October."

According to the plan proposed by Mr. Zierler, the organization to which he refers will include representative state right exchanges throughout the country. Full details of the plans and purposes of this organiaztion were published in this department in our issue of July 23, on page 417.

Jans Makes Sale

Jans Productions, Inc., reports the sale of New York state rights on "Man and Woman" and "The Amazing Lovers" to Warner Brothers, who are reported as having already booked these pictures over two circuits. Distribution will be through Warner Brothers' exchanges in New York, Albany and Buffalo.

The company, which includes Evelyn Nelson and Virginia Morante, has just returned from a three weeks' location expedition through the Yosemite country and are engaged in preparation for the interior scenes to be filmed at the Balboa Studios in Long Beach.

Company Leases Broadway House; Will Have Model Presentations

"No Woman Knows," Tod Browning's Universal-Jewel production of Edna Ferber's novel, "Fanny Herself," is to have a Broadway run, beginning September 4, in the Central Theatre, Broadway and Forty-seventh street, which has been leased by the Universal Film Manufacturing Company.

A Broadway run is thus assured, not only for "No Woman Knows," but also for "Foolish Wives," the million-and-a-half-dollar von Stroheim production, now nearing completion at Universal City.

In taking over the Central, Universal announces a unique and novel policy for the operation of that house. Besides being a Broadway first run house for Universal, the theatre also will be considered as a presentation example for all Universal exhibitors.

Each picture that plays the Broadway house will be supplied with exploitation and a presentation arranged and prepared by experts of the Universal exploitation department, so devised that the same effects can be adapted to the uses of every exhibitor who books the picture. No attempt will be made to give these pictures an over-lavish presentation or to accompany them by exploitation that cannot be carried out by the average exhibitor. The Central presentation will be a model that every exhibitor can follow. It will be the exploitation criterion for all of Universal's pro-productions.

The Central will be a moving picture theatre in all respects and it will be a continuous performance house. A costly organ is being installed and extensive alterations and decorations are under way, including the construction of a box office at the front of the lobby. There will be no reserved seats.

Up-to-Date Equipment

The latest and most up-to-date moving picture theatre equipment is being installed and every attempt is being made to make the theatre a model of its kind. The capacity of the house is a few less than a thousand. No seat is more than sixty feet in distance from the screen.

One of the unique features of the presentations in the Central will be the elimination of interludes and too-elaborate musical programs. The pictures will be accompanied by appropriate orchestral and organ music, but there will be no attempt to feature the musical part of the program.

Universal's policy as to this is best expressed in the words of E. H. Goldstein, Assistant to Mr. Laemmle. "We are going to concentrate on 100 per cent. screen entertainment. All else will be contributory to that."

Official Washington Turns Out to View "The Four Horsemen"

Official and diplomatic Washington turned out for the special showing of Ibanez's "The Four Horsemen of the Apocalypse," the Rex Ingram production for Metro, when it was given recently as the feature of the Midsummer Night's party of the National Press Club Post, American Legion, at the Marine Barracks Parade Grounds. The guests included distinguished representatives of the Diplomatic Corps, Congress, the Army and Navy and Administration officialdom.

The Spanish Ambassador, Senor Don Juan Riano y Gayangos, and his suite, were guests of honor. The guests were received by the Press Club committee that included Joseph M. Heller, Frank A. Connolly, W. A. Du Puy, Victor C. Kilberg and G. K. Shuler.

Jack S. Connolly had arranged for the showing of "The Four Horsemen," through the courtesy of Metro Pictures Corporation. Its vivid picturing of the war appeared to make a deep impression on the audience.

"I wish to congratulate everyone concerned with the production," said Senor Riano. "It was a production that accurately reflects the spirit of the masterpiece of our greatest Spanish writer, Senor Ibanez. I was particularly impressed by the fine scenario of Miss June Mathis and the excellence of the photography." — The photographer was John F. Seitz.

Major General John A. Lejeune, commandant of the Marine Corps, said:

"I am specially gratified that Rex Ingram, the producer, is a war veteran and a member of the American Legion. He knew what he was about in picturing the war."— Mr. Ingram served in the Royal Flying Corps..

"Disraeli" Highly Praised by Critics of Metropolitan Press

"Disraeli," the first George Arliss production to be distributed by United Artists' Corporation, has been received most enthusiastically by the critics of the New York newspapers, who were lavish in their reviews with words of praise for this production.

Mrs. H. Z. Torres, dramatic editor of the New York Commercial, said: "'Disraeli' is distinctly a motion picture event. The distinguished acting of George Arliss is even more effective in the screen version than in the stage success of the same name."

Gertrude Chase, of the Morning Telegraph, said that "Disraeli" was particularly suitable for the screen, full of color and wit, and that the supporting cast was fine. The New York World said that "Disraeli" is "one of the screen's finest personal characterizations, and that Mr Arliss as the suave, designing shrewd and courageous British Premier acts with the ease and poise of a veteran photoplay performer."

Unstinted Praise

The New York Times declared in its review: "As a screen figure considered by itself in its motion picture context, Mr. Arliss's 'Disraeli' is a vivid impersonation." Harriette Underhill in the New York Tribune said: "Fresh from a view of 'Disraeli,' George Arliss seems to us the screen's greatest artist." "It is a stimulating and refreshing oasis in a wilderness of senseless 'photoplay' creations," is what Alison Smith declared in the New York Evening Globe.

Alan Dale in the New York American, in a lengthy criticism, declared that the picture was exceptionally well cast and "beautifully photographed and endowed with a certain artistic quality that gets you." The reviewer for the New York Herald said: "George Arliss plays with suavity and with all his best saturnine glitter." "Disraeli" was described as delightful, dignified and glowing, by the New York Evening Journal.

McElliott, dramatic critic of the New York Daily News, said: "The picture setting forth his adventures in the role of Prime Minister of England has that elusive and much to be desired quality known in easy spoken circles as class." The New York Evening Mail said: "When the final count is in 'Disraeli,' George Arliss's new film will rank with the notable screen achievements of 1921." P. F. Reniers, dramatic critic for the New York Post, said that George Arliss made his "Disraeli" on the screen a finished and picturesque characterization.

Company Buys a New Connor Story

So greatly impressed were the officials of the W. W. Hodkinson Corporation with the splendid possibilities of "The Foreigner," retitled "God's Crucible," the distribution rights for which they recently acquired from Ernest Shipman, that they immediately entered into negotiations for "Cameron of the Royal Limited," another Ralph Connor story, also picturized under the direction of Henry McRae, who wielded the megaphone for the first-named production.

"Cameron of the Royal Mounted" is listed for release by Hodkinson on December 25.

New Five Reeler

"The Recoil" is the title selected by the Morante Producing Co. for its latest five reel production featuring George Chesebro in the role of a northwest mounted policeman.

"Crazy to Marry" An Early Release

Roscoe (Fatty) Arbuckle in "Crazy to Marry" is the Paramount feature release scheduled for August 28.

This story by Frank Condon, scenarized by Walter Woods, was chosen for a typical, rollicking Arbuckle comedy, such as he used to make in two reels, only of feature length. Lila Lee is Arbuckle's leading woman.

Shows Old Cities

"Toledo and Segovia" is the title of the Paramount-Burton Holmes Travel Picture scheduled for release August 28. This release reveals the salient features of two of the oldest and noblest of Spanish cities.

The Truth Always for Bert Moran

Bert Moran, manager of the Pathe Exchange in Albany, is one fisherman who tells the truth and nothing but the truth, so help him. Fish scales and the scales of justice look alike to Bert. Returning from his vacation in the North woods with Mrs. Moran, he said he caught a few small trout, the largest of which was "only a minnow."

"Shark Master" Soon for Release

"The Shark Master," the first picture in Universal's 1921-1922 season, will be released in a few days, according to the latest Universal release schedule, just made public It is a South Sea picture starring Frank Mayo, one of Universal's leading male stars. It is taken from a story by Fred LeRoy Granville.

A Coming Release

Pathe says, following the announcement that a new series of the Tom Santschi "westerns" had been contracted for, came the approval from exhibitors everywhere with whom the first series had found favor. "The Wolver" is the second offering of the new series starring Mr. Santschi, the virile portrayer of western roles, and has been scheduled for release by Pathe the week of September 4.

Plan Moore Comedy

At the Selznick studio in Fort Lee, N. J., active preparations are under way for the start of Owen Moore's comedy, "Love Is an Awful Thing," which is to be directed by Henry A. Lehrman. Mr. Lehrman has been spending most of his time at Douglaston Manor, Long Island, at the home of Mr. Moore, contriving new ideas and working out situations with the star.

Keeping in Personal Touch

By FRITZ TIDDEN

SUPERB pitching by Miesig with men on bases, backed by flawless support, gave the league leading Universal nine a 9 to 3 victory over the Paramount aggregation at the Catholic Protectory Oval Saturday afternoon. For six innings the contest bore all the earmarks of a pitchers' duel, but in the seventh the Fort Lee boys got to Mann, the Paramount hurler, driving him from the mound with a home run, and four doubles which, coupled with an error netted four runs. The losers' three runs came in the final frame rally when doubles by Cassidy and Warren, a base on balls and Holman's single brought in the tallies.

Christoff for the winners starred at bat with five hits out of five times up, including a home run, two doubles and two singles, recording five of his teams' nine hits.

Goldwyn took a rise by handing the Vitagraph aggregation a 9 to 3 trouncing. Borak and Kussel were the batteries for the winners and Horsley and McBeath for the losers. Two last double plays by the Lions' were features.

Pathe was obliged to forfeit to Fox on Saturday and subsequently announced its withdrawal from the league, owing to inability to keep a team together. Owing to complications arising from the fact that some of the teams had already played the Roosters', the league representatives at their meeting Monday night voted to award forfeitures to all teams scheduled to meet the Pathe nine during the remainder of the season. The forfeitures became effective immediately in the league standing, giving Universal a clear lead of eight victories and no defeats.

The schedule has been amended to meet conditions arising from Pathe's withdrawal. Fox and First National will clash on Saturday for the first time. Paramount will meet Vitagraph and Universal will cross bats with the Goldwyn team.

J. W. Kelly, of First National, was elected secretary of the league, replacing J. I. Wormser, of Pathe.

At the meeting Monday night it was decided to extend the baseball league into a general motion picture athletic league and to extend invitations to all companies wishing to enter teams in any line of sport. General details of the proposed organization will be announced as soon as the constitution has been drafted. This work is now being consummated by a committee composed of Harry Cohen, of Fox, chairman; Harry Bate, of Universal, and W. F. Eberhardt, of Paramount.

League Standing

	W	L	Pct.
Universal	8	0	1.000
Fox	5	1	.833
First National....	4	2	.667
Paramount	4	4	.500
Goldwyn	3	4	.429
Vitagraph	3	4	.429
Pathe	0	12	.000

Guy Hammond has left for the Coast to secure films for foreign distribution.

* * *

E. M. Asher, special representative for Mack Sennett, who has been in Los Angeles for the past two months, has returned to New York. Asher reports that conditions on the coast are beginning to show improvement. Mack Sennett is way ahead of his production schedule, and is now engaged in putting the finishing touches to "Molly O," which Associated Producers will release.

* * *

Contrary to some published reports the Fairbanks twins have appeared in films previous to their engagement for Cosmopolitan's production of the musical comedy, "The Beauty Shop." When they were seven years of age they appeared in Thanhouser pictures.

ANOTHER SCENE NEW YORK EXHIBITORS CAN NOT SHOW ON THEIR SCREENS

Hope Hampton, clad in a seal skin bathing suit, recently introduced at Atlantic City an innovation to American beaches in the bathing wagon, popular at foreign resorts. Such an equipment enables the occupant to approach the water's edge in any costume she chooses. This innovation was judged to be news and was photographed as such, and placed in the Pathe News. The New York censors deleted the news item

When a California bathing beauty heard that the New York censors had deleted scenes of prize winning Texas bathing beauties from the Pathe News the shock made her fall into the studio swimming tank, and beside getting her suit all wet she nearly drowned.

"Mrs. Hoyt does not know, nor does Miss Norma Talmadge or Mr. Brenon (Miss Talmadge's husband and director) ......"

New York World.

Possibly this is news to Joe Schenck.

* * *

E. Bruce Johnson has returned to the First National offices from abroad.

* * *

The eminent and terribly respected Joseph Patrick Reddy, who accepts a pay envelope from Pathe every week, has hied himself unto a vacation, loaning himself for the time being to the quaint hamlet of Saluda, Va.

* * *

Jerry Beatty has returned to his busy desk up in the Famous Players-Lasky office from his vacation spent in Chambersburg, Pa. Jerry is a great devotee of cowpasture pool, and he took the time to develop his game above the reputed high standard it now has. Chambersburg sports a fine golf course and, demon statistician that we are, we have figured up that Jerry played 526 holes, walked 136 miles, got caught in 9 thunder storms, broke 1 club, lost 5 balls and his temper 48 times and came back all tired out.

* * *

William D. Taylor is looking for a couple of valets.

He is looking for the one who forged $4,500 in checks, embezzled $1,000 cash and as much in clothing, and impersonated the director in opening charge accounts in Los Angeles stores, all while Taylor was in Europe.

He is also looking for another man to take the first one's place.

* * *

The exploitation experts up in the F. B. Warren Corporation were getting out a press sheet for their production, "The Girl From God's Country," starring Nell Shipman. The boss went into the press department one day this week and asked where the publicity man was and somebody said: "He is down at the printers putting 'The Girl From God's Country' to bed."

* * *

Rita Weiman, the famous authoress now writing for Goldwyn, thinks the American woman neglects the colorful element in life. She does her work in a brilliant kimono. Miss Weiman goes on to say:

"American women are ridden by fear of eccentricity, afraid to live, to squeeze the utmost out of life.

REAL FOOD
Corinne Griffith lunching between scenes while on location for her new Vitagraph production, "The Single Track"

There are just three ways to accomplish supreme contentment—through love, through work, which most women shirk; and through color, which, by their awe of the conventions, they deny themselves."

How come, deny themselves, Rita? If you care to come from the coast some pleasant afternoon we'll stroll up Fifth avenue with you and let the sport hose hit you.

* * *

Nils Granlund, popular publicity promotor for Loew, must return to the hospital for another operation.

* * *

Arthur H. Jacobs will sever his association with Max Hart on September 1. Jacobs has not announced his plans for the future, but he told us the other day that after a rest and vacation with his family in Chicago he will let his plans be known.

Jacobs has in the past produced feature pictures and it is supposed he will re-enter the production end of the industry.

* * *

Hal Phyfe, well-known illustrator for Realart, Pathe and Universal advertising departments, sailed for London on the Lapland August 20, commissioned by Bert Adler to create settings on the continental style for the new Fanchon and Marco revue, which opens in San Francisco late in the fall.

* * *

Ben Atwell has been engaged to handle the publicity for the new Shubert vaudeville houses.

* * *

Ray Gallagher is away on his vacation. Being of an efficient turn of mind he decided to combine this annual event with another event of greater importance, but of less frequency—to wit, his honeymoon.

One day shortly before his yearly holiday time came around he did an altarwalk with Miss Elizabeth Woodburn.

* * *

In the published announcements of Arnold Daly's repertory season at the Greenwich Village Theatre, the name of one of the Gish girls, who was said some weeks ago to have been selected as his leading woman, is not included in the roster of players.

Despite the old adage no action on the screen can speak louder than words the title-readers struggle with.

George Fawcett is to return to his former habitat, the stage, for the time being. He is to appear in George Tyler's production of "The Wren."

* * *

It is reported that a travelling educational moving picture show is to tour England in an automobile truck. The lorry will carry the portable screen, a generator and the projection machine and booth, so that the show may be given anywhere. And if no hall can be secured the entertainment can be given outdoors. The films will be purely educational in nature.

* * *

The August issues of the numerous magazines appearing on the newsstands in these parts, and they are legion as even an unobservant eye must have noticed, contained a large amount of moving picture articles of all sorts. The September issues of the same periodicals offer a sharp contrast. In all the magazines there is practically no moving picture material.

* * *

Jerome Safron, Robertson-Cole branch manager in St. Louis, has been transferred to New York and made the local manager of the R-C branch.

* * *

"The Old Nest" is to play in London as a regular attraction.

* * *

Pete Milne is back in town, returning from the Holman Day studio in Maine, where he edited and titled a number of the Day pictures.

* * *

Unless we err a record will be established by Hugo Riesenfeld when he presents "The Affairs of Anatol" at two Broadway houses simultaneously.

* * *

If Hope Hampton appears at any of the neighborhood theatres in his part of town, Eli T. Hosmer, of Buffalo, the husband of Mrs. Hosmer, of the new censorship board, declares that he will certainly give her "the once over" regardless of what action Friend Wife as a movie censor may have taken, or may hereafter take regarding the picture of Hope in her famous one-piece bathing suit at Atlantic City.

Mr. Hosmer, at his drug store in Allen street, Buffalo, confided to a visitor that he would be glad to gaze at Hope, either on the screen or on the beach. "No picture of a girl in a bathing suit would scare me, or shock me, or corrupt my morals," he is alleged to have said when quizzed by sundry customers, while the aforesaid patrons were waiting for their prescriptions.

* * *

There is an old saying that if business interferes with your pleasure, give up your business, but Dario L. Faralla, assistant treasurer of Realart, goes that one better. He has gone off on his vacation and is going to combine business with it, which seems to be a habit with Realart officials.

Mr. Faralla left New York on August 19, en route for Chicago, where he has called a conference of all the traveling auditors. He will discuss with them all the details of Realart's 1921-22 policies so that they in turn can efficiently instruct the office staffs at the branch offices.

Following the conference Mr. Faralla will endeavor to forget that there is such a thing as a photoplay, but it is safe to say that his principal recreation in the evenings will be to go to see a motion picture and hob-nob with the exhibitors.

* * *

Carl Laemmle, now in Europe, reports that European film leaders are planning retaliatory measures should America pass a film import tariff law.

Wonder if they are planning a blockade running service based on the present contraband service operating along the Atlantic Coast?

At any rate, bathing girls should be immune from the censorial scissors if they can swim out beyond the three-mile limit.

* * *

Arthur Brilant attends the fight pictures every night. He says he knows that some evening Carpentier will be lucky enough to knock out Dempsey. He don't want it to get by him.

* * *

Irving Thalberg, production manager at Universal City, in heralding "The Shark Master," Frank Mayo's latest, says that South Sea Island pictures will be much in favor this season.

They always were in favor, Irv. May Collins in "The Shark Master" is a good example of the reason why.

* * *

Norma Talmadge this week returned to her studio from a long vacation. She immediately started working in "Smilin' Through," with Sidney Franklin directing.

Conway Tearle's "Love Masquerade" is not founded on the news that a girl was courted for two years before she discovered her Romeo was a female.

Treve Collins, Jr., who writes stuff for magazines and newspapers, and hails from Brooklyn, has unbuckled a couple of farce comedies that Tefft Johnson directed for release through National Exchanges. Edna Shipman and John Junior are co-starred and the pictures are titled "Wanted—a Girl" and "A Million, More or Less."

* * *

One of the high spots that is contained in the press sheet issued by Sacred Films, Inc., with their picturization of the Old Testament narratives, is the following:

Was Edison All Wrong?

Was the scientific wizard all wrong and too far fetched with his list of questions? What if the following should be presented for satisfactory answers:

Did Adam ever kiss Eve?

Who was the first man to develop jealousy?

What was the biggest moment in the world's history?

How do you account for the beginning of things?

It's a pretty sure gamble that you couldn't answer these questions. There was no easy solution to Edison's questions but a text book, but these interrogations can be answered when you see the initial four reels of the "Great Narratives of the Old Testament."

* * *

The Iris Pictures Company sent out a call to the agents saying they were looking for a prepossessing young lady to feature as a star in the productions to be made by their second unit. Immediately the Iris office in the World Tower Building was literally stormed by blondes and brunettes of every description.

MORE REAL FOOD—AND DRINK
Pearl White, Fox star, gives Bill Reilly, literary troubadour of Cine Mundial, a hand-out when he interviews her for his publication

The Iris Company say they haven't yet found the right girl, but would like every young lady who has played opposite some male star or any girl that thinks she has been overlooked to join the merry throng and report to the casting director at their office, 110 West 40th street, any day, from 1 to 4 p. m., for an interview.

(Warning to press agents. This is the last want ad that will be run in this department. Save your paper.)

* * *

Ward Lascelle came to town this week with a print of "Rip Van Winkle," which is to be released by Hodkinson.

* * *

Charles H. Christie, general manager of the Christie Film Company, sailed last week on the Olympic for London.

* * *

In Nashaipur the other night the A. S. C.'s entertained the M. P. D. A.'s under the auspices of Omar Khayyam.

Translated into better Los Angeles, the American Society of Cinematographers had as dinner guests the Motion Picture Directors' Association on the huge Persian street setting for the Rubaiyat being filmed by Ferdinand Earle at the Hollywood studios.

Larry Semon, director-comedian, was toastmaster of the evening. William D. Taylor, president-director of the M. P. D. A., Reginald Barker and other noted members of the Los Angeles lodge of megaphonographers were present. So were H. F. Koenekemp, of the Semon comedies; Georges Benoit, of the Earle entertainments; Fred Jackman, the A. S. C. president, and other noted cinematographers. Dancing houris from the personal court of his majesty Nazim-ul-Mulk, boyhood friend of O. Khayyam, entertained the film men.

* * *

Arthur S. Kane finds golfing, fishing, motoring and business good

"The Face of the World" will, of course, be made up when it appears on the screen.

As hero of a photoplay a prize-fighter may be shipped in film cans but when he quits acting and becomes a fighter his films may be canned but cannot be shipped. Evasion of the law might arise if the fighter could prove he was prize-acting and not prize-fighting.

in New England. The head of the corporation that bears his name, and chairman of the board of directors of Associated Exhibitors, after having motored 1,700 miles and three inches without the change of a tire, pursued the golf ball on eleven different courses, made some bumper catches of black bass, picked icicles in August, and paid a visit to another country, all in the space of twenty-seven days, returned to his desk in New York this week. Kane found few opportunities to view pictures or to talk business, but in Burlington he had an interesting and encouraging conversation with J. B. Lockwood, manager of the Majestic Theatre. Business in that neighborhood has kept up splendidly and prospects are bright for a continuation of prosperous conditions, Mr. Lockwood said.

* * *

The F. B. Warren Corporation has made several switches in the branch managerial staff of its organization. W. R. Wilkerson has been transferred from the Minneapolis office to assume charge of the New York Exchange, replacing Marx S. Nathan, who goes to Cincinnatti in the same capacity. Nathan replaces Irving Hanover in the Cincinnatti Exchange. Wilkerson is well-known in local film circles and he has a host of friends who wish him luck in his new endeavor. He was formerly with Universal and other distributing organizations.

* * *

It's the truth that many films are "Stranger than fiction."

* * *

"The Off-Shore Pirates," Metro film, may deal with those who negotiate cargoes of something other than onions from Bermuda.

* * *

Conway Tearle agrees with the general opinion that most of the dry humor these days is wet.

* * *

Frank Freeman and S. A. Lynch arrived in town this week from the South.

SHE RETURNS TO SCREEN

Lester Cuneo has secured the services of Mrs. Wallace Reid as leading woman in his new production, "Behind the Mask"

Production Activity Continues at Selznick Fort Lee Studios

Having declared that "Forty from Selznick" shall mean nothing less than complete fulfilment of a promise to exhibitors, Lewis J. Selznick is making advance preparation for the completion, in ample time, of all productions he has lately catalogued in his published announcement

There are right now productions finished and largely out and edited in numbers sufficient to keep the Selznick schedule running until well into next year, still the producing staff goes on piling up attractions for the purpose of obviating any possibility of a break in the announced Selznick distribution schedule.

Owen Moore soon begins on his Henry A. Lehrman comedy, Elaine Hammerstein is taking a fortnight's vacation previous to pitching into her future activities, while Conway Tearle and Eugene O'Brien are busy with actual production. At least two companies are always busy.

On August 20, Conway Tearle finished "A Wide Open Town," in which Faire Binney was his leading woman while giving all of the performances required of her in "The Teaser" at the Playhouse, New York, and started on August 22 another Ralph Ince production with only one Sunday's rest between pictures. "The Referee," based on a story recently concluded in the Red Book, is the new Tearle picture which Ralph Ince is directing.

Eugene O'Brien, under direction of Robert Ellis, finished the production of "Chivalrous Charley" on August 23 and at once began, under the direction of Alan Crosland, the screening of "A Prophet's Paradise." Elaine Hammerstein has her next work cut out for her in "Why Announce Your Marriage?" to begin as soon as Alan Crosland finishes the O'Brien picture and is at liberty to direct Miss Hammerstein.

Tony Luchese of De Luxe Buys Arrow Comedy Program Franchise

The De Luxe Film Co., of Philadelphia, announces this week, together with the news that they have added a short reel department to their exchange, what is probably one of the biggest independent comedy purchases in their territory if not in the East.

Tony Luchese, manager of De Luxe, has closed with the Arrow Film Corporation for the new fifty-two comedy program franchise that Arrow is announcing. This gives De Luxe the exclusive distribution rights for this new and formidable line-up of two-reel comedies in Eastern Pennsylvania, Southern New Jersey and Delaware. Besides this, Mr. Luchese closed for four super-features a year from Arrow, the first to be released being "Love, Hate and a Woman," starring Grace Davison.

With the forming of a new short reel department at De Luxe there will be an addition of four new salesmen to the staff. Mr. Luchese also announces that Oscar Neufeld, for years treasurer of the Metro Exchange of Philadelphia, has become associated with him.

"Adventures of Tarzan" Said to Be Booking at Rapid Rate

According to Louis Weiss, secretary of Adventures of Tarzan Serial Sales Corporation, the various territorial distributors of "Adventures of Tarzan" are making rapid progress in the matter of advance bookings. Samuel Zierler, president of Commonwealth Film Corporation, controlling this serial for Greater New York and Northern New Jersey, reports the signing up of one hundred photoplay houses in New York and Brooklyn.

Zierler also states that he will announce next week the presentation of "Adventures of Tarzan" in one of Broadway's largest theatres for a period of fifteen weeks. This will mark the first time, it is said, that a chapter film has been shown along the Gay White Way. Ben Amsterdam, of Philadelphia, distributing the Lincoln offering in Eastern Pennsylvania and Southern New Jersey, has secured first runs in many of the leading houses of the Quaker City.

Allene Ray Series of Six Not to Be Ordinary Run of Westerns

Bert Lubin, president of the Western Pictures Corporation, producers of the new series of six outdoor features starring Allene Ray, has issued a statement in which he draws attention to the fact that the Allene Ray pictures are not to be Westerns in the ordinary sense of the word. They will be action dramas with a society background and plenty of thrills, but devoid of the blood-and-thunder variety of plots and will only be semi-western in character.

"It is true," says Mr. Lubin, "that 'Partners of the Sunset' has a setting in the ranch country of Southwest Texas, but the story opens in the social whirl of New York. A splendid ballroom scene lends an elegance to the first reel of the feature seldom present in any but the very finest of independent productions."

Completed Film

Charles Ray has finished "Gas, Oil and Water," his latest comedy for First National release. "Two Minutes to Go," Mr. Ray's football story, in which, it is said, he essays and makes a smashing success as a gridiron hero, is now ready to be sent to New York. Ray will soon begin work on "The Deuce of Spades," a Charles E. Van Loan story.

C. M. Martin, A. W. Duncan, J. L. Rogers, John T. Reynolds and Dr. L. P. Moore have organized a company at Greenville, Ky., .

Warner Reports Picture Begun

First scenes for "Her Daughter-in-Law," the latest production starring Vera Gordon, the well-known portrayer of mother love roles on the screen, were filmed last week at the Biograph studios under the direct supervision of Harry Rapf. William Nigh is handling the megaphone. Warner Brothers will distribute the feature.

More Good News

The coolest weather the city has seen in two months brought out unprecedented summer crowds nearly every day the week of August 7, and Sunday night, which is usually little better than any week night, saw picture patrons lined up before the ticket booths for the first time in many weeks. The sidewalks were crowded with many others who came to see a show but who were discouraged by the long lines. Rains last week brought chilly mornings and seemed to put pep and ambition into both managers and public. The weather man has promised a cool month, and the contrast with the past six weeks make it seem frigid. As a result the streets are crowded, and so are the theatres.

JACK HOXIE

Arrow star, who is making a personal appearance tour of principal cities

Faralla's Realart Budget Scheme Stands Test of Time Convincingly

A great many authorities have long contended that, owing to the peculiar nature of the motion picture business and the constant changes which occur in its various ramifications, it is not possible to adapt standard methods of computing costs and income to cover a definite period. To those conversant with the financial workings of the industry this contention seems well founded, for few will deny that the motion picture business is entirely different from any other.

In the case of companies producing only special features, this would no doubt be true, but Dario L. Faralla, assistant treasurer of Realart, was confident that a budget system could be devised which would successfully operate with the industry, more especially with his company, and he proceeded to inaugurate such a plan.

"In spite of the constantly varying elements of the motion picture business," he said, "we believed that there was such a thing as a law of averages for the motion pictures as well as anything else. The fact that an exhibitor books a picture for a certain day or days and then for various contributing causes it proves unprofitable, is not discouraging to the dyed-in-the-wool exhibitor, for he figures that it is not necessarily an indication of poor business for an entire year but that on other days he will probably run over his expected revenue, thus assuring him an average profit.

"It is the same with many producers. Not all of the pictures that they make turn out to be world beaters, but in the case of companies which produce a definite number of pictures, it is certain that some of them will bring in more than their estimated share of revenue to offset those which may fall below their quota.

"In working out the budget system for Realart the most difficult part of the task was to devise a method of estimating the probable revenue for a year. In the first place it was necessary to determine from the performances of hundreds of motion pictures the average percentage of return. Arbitrarily setting the life of a picture at two years, we calculated the percentage of return for each of the 104 weeks. This gave us a basis on which to work.

"We know how many pictures we are going to release during the coming year, and from figures which are available we know approximately how much each is going to cost. Knowing also the length of time each will be active during that period we can estimate the revenue, and this estimated revenue obtained through the law of averages in the manner outlined, applied against the cost figures, less a certain depreciation, gives us a line on our next year's prospects.

"For the season of 1921-22 we may do better than our prospect calls for, and we believe we will, but by the budget system the burden falls upon our organization and not upon the exhibitors, as it would if we depended on heavy rentals. Through our budget system it is possible for us at all times to keep an accurate check on our revenues. A weekly quota is assigned to each branch which is prorated over the pictures that are active up until that time, and this quota is based on our knowledge of the approximate earning power of each picture for the period covered.

"If the weekly revenue of a branch falls below its quota, the financial department immediately determines by analysis where the trouble lies, the sales department is informed and the branch is then communicated with and special attention is concentrated on the point indicated by the deficit.

Has Worked Successfully

"'The proof of the pudding is in the eating thereof,' runs an old adage, and the fact that our budget system has worked successfully for two years satisfies us that we are using the correct methods. The mark which we have set in expenses and revenue has been hit within a few thousands of dollars, a fact that is remarkable when you consider the vast sums involved and the many obstacles we have had to overcome.

"With this experience and this success we are naturally optimistic concerning the coming year. If any exhibitor wonders how we can offer pictures of the Realart quality under such terms as are contained in the Realart Star Franchise, let him consider the strict business methods under which we operate. We know every minute just about where we stand. We are content to make a reasonable profit, and as we market our pictures on a business basis and not as a gambling proposition, we are enabled to hold forth to the exhibitor the certainty that he also will realize a reasonable average profit on the season's product for which he contracts."

"The Jail Bird," Title of Comedy

"The Jail Bird" has been selected as a title for the forthcoming Hal Roach comedy, featuring "Snub" Pollard, and has been scheduled for release by Pathe the week of September 4th. As the title suggests, Pollard plays the role of "jail bird" who has been sent up when he was a year old for forging his nurse's name to a bottle of milk. Marie Mosquini plays the warden's daughter.

An Aerial Record

Two hundred and fifty thousand feet of positive copies of the official Dempsey-Carpentier fight pictures were shipped last week from England to the various continental countries via a fleet of five giant aeroplanes, the Western Import Company, Ltd., announces. This is said to be a record shipment of film by an aerial route.

Must Pay Fair Rentals or Face Business Decrease, Says Zierler

Referring to an editorial by John Wanamaker in which he stated that you can never buy anything good and get it cheap, that goods things are never cheap regardless of business conditions, Sam Zierler, president of Commonwealth Film Corporation of New York declares that unless exhibitors can be made to see that their interests demand they pay a fair price for pictures, box office prices will decline rather than increase.

"The theatres which show the best pictures are going to have the best business," says Mr. Zierler. "It is the old, old story that in the long run the best is the cheapest. It is amazing to me that so many of us try to buy at a price which is grossly under-value. This practice is not fair and is not healthy and unless exhibitors are willing to pay fair prices for big pictures there will not be any big pictures produced, and theatre patronage will gradually decline.

"We all know that in the last analysis the exhibitor wants big pictures because it is the fine quality picture that brings the money to the box-office and when you come right down to cases the cost of film must come from the theatre box-office.

"The choice has to be made. The public is getting discriminatory, if the retailers in our business—the exhibitors—want to satisfy the public tastes they will have to give them the best pictures that can be made and to do that they must make it possible to produce them. It seems a bigger investment per picture but it also means a much bigger return at the box-office."

The rumor from New York to the effect that prices of theatre tickets will drop is regarded as nothing but a golden fiction by Louisville managers who have expressed themselves on the subject. Louis J. Dittmar, of the Rialto and Majestic, operated by the Majestic Amusement Company, stated that as far as he knew, "nothing but the curtain will drop. There have been no prices set as far as I know," he said, "and probably there won't be until the first of September."

"THERE'S A BARREL ORGAN CAROLLING ALONG A DUSTY STREET"

Alfred Noyes found sweetness in the music of the London streets, and this piano in the U. S., pictured by J. L. Frothingham for Associated Producers, also works wonders with the heart of man. The picture is "Pilgrims of the Night"

Too Much Tinsel, Not Enough Truth Is Trouble With Pictures, Says Ince

Thomas H. Ince, whose "Lying Lips" and "Mother o' Mine," distributed by Associated Producers, have been two of the best patron getters for exhibitors during the current season, gave some pertinent opinions as to what is the matter with motion pictures, in a recent interview on the Ince lot at California. He declared that the blame rested partly on producers and partly on screen authors, the former for providing too much tinsel in productions and not enough truths, and the authors for going after spectacular effects to clothe old themes, rather than sticking to stories that arouse fundamental emotions.

In the same statement he declares in his opinion the present depression in production is merely a temporary one, but that when the studios do resume, it will be on a different and less elaborate style of production than has been the rule. He also gave the opinion that this country is in no danger of being glutted with foreign productions.

"The trouble with pictures," he said, "is too much elaboration, too much use of worn-out theme for stories, too much artificiality, too much extravagance, too much appeal to superficial emotions; and not enough simplicity, not enough truth, not enough sincerity, not enough recognition of the importance of simple things.

"There have been too many pictures that were heralded as great pictures merely because they were expensive, without any particular thought as to whether they were worth the money. There haven't been enough pictures that told a simple story about simple things, unaffectedly and truly, so that it touched the elemental emotions.

"The producer is partly to blame for this condition. He has forgotten the really important part of his art —to be true. Too many producers believe that a mob of people and an elaborate set will make up for the lack of the something that will touch the real emotions of his audiences. Gilt will dazzle, of course, but it won't satisfy.

"Authors must share in the blame also. In the mass of material we receive there is a discouraging tendency to reiterate the same old themes, disguised with a new setting. By the limitations of our medium we have been compelled to create an entirely new technique differing in essentials from the fiction or the stage form of delineation. Too many people who try to write for the screen have failed to recognize that.

"What we are all looking for are ideas that are screenably worked out with a view to the medium through which they must be interpreted; keenly and truthfully observant, and easily recognized by the masses who form our unlimited audiences. We are not looking for propaganda, platitudinous moralizing, spurious uplifts or anything that turns a medium devoted to the wholesome entertainment of all sorts and conditions of men into a pulpit or a rostrum."

"Little Minister" for Betty Compson

Jesse L. Lasky announced in Hollywood this week that Betty Compson's next Paramount picture, to be started soon after the completion of "The Woman in the Case," on which she is at present engaged, will be "The Little Minister," Sir James M. Barrie's famous play. E. A. Bingham has adapted the play for the screen and Penrhyn Stanlaws will direct. Thompson Buchanan will supervise the production.

"The Orderly" Is Picked by Pathe

Out of several scores of foreign picture productions examined by Pathe representatives abroad and here, it is announced that up to date only one has been found suitable for distribution in this country. This is a French picturization of Guy de Maupassant's classic called "The Orderly." It is a feature described as measuring up to the highest production standards in story, characterization, dramatic intensity, acting and photography. The interpretation of three or four leading characters is said to be especially fine and effective.

The Odeon, famous the world over for its production of the works of the greatest dramatic authors, furnishes the heavy, K. Kolas in the role of the proud but kindly and tragic figure of Colonel de Limousin. The part of Jeanne, the young heroine whose conscience is responsible for the fascinating dramatic situation involving all the principals in the cast. is taken by the beautiful and celebrated Russian actress, Mme. Nathalie Kovanko.

A striking character is that of the Colonel's orderly. It is played by M. Paul Hubert—a favorite with Paris audiences.

The date of the release Pathe will shortly announce.

Kinograms Shows Views of Big Caruso Funeral

Through exceptionally efficient and speedy work, Educational's Kinograms news reel has again made a big achievement presenting to the American public pictures of the Caruso funeral days ahead of other news reels.

By making every minute count as they worked on the pictures, Kinograms' representatives in Italy managed to get prints of their pictures onto the President Wilson. The President Wilson reached New York twelve hours ahead of the vessel carrying prints for the other American news reels.

When the President Wilson docked, the "dead line" for the next news reel was close at hand. The reels had to be completed by this time, with or without pictures of the Caruso funeral, in order to meet the release schedule. But by rushing the prints to the Associated Screen News laboratory and there doing some more speedy work, the producers of Kinograms were able to get the pictures into the next reel.

Eva May Roth to Play in Pictures

Eva May Roth, who as mistress of Metro's wardrobe department at Hollywood, California, has designed costumes for most of the Metro productions of the past few years, will make her debut as an actress in Viola Dana's new picture, "The Fourteenth Lover," adapted by Edith Kennedy from a story by Alice D. G. Miller.

'WHAT WILL LOVE DO?"
Edna Murphy and Johnnie Walker
in the Fox picture

Leopard Catching Shown in Picture

Major Jack Allen, celebrated catcher and tamer of wild jungle beasts, will make his bow to the motion picture public on September 25. Pathe announces this date of release of "Netting the Leopard," the first of a series of one-reelers produced by Adventure Films, Inc., in which, according to the major's published statement, his savage four-legged captives "play the star parts."

Those who have seen the screen results, however, declare that "Major Jack" fully lives up to his wide reputation for extraordinary courage, physical activity and mastery of his specialty of taking alive and unharmed the most powerful and ferocious of wild animals.

Louisville

Last week was another week of unprecedented summer business with the theatres of Louisville. It has been almost cold except for one or two days, and the appreciative public has reveled in the picture shows that it has denied itself during the excessively hot weather. Sunday night was one of the best of the year. Every seat of the 3,500 in the Rialto was occupied and they were standing up in the foyer. At the Mary Anderson a double line formed from the box office out to the street and some distance down it.

"THE BLOT," LOIS WEBER PICTURE RELEASED BY F. B. WARREN CORPORATION

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

"Play Square"

Edna Murphy and Johnnie Walker Appear to Advantage in Their Second Fox Production

Reviewed by Edward Weitzel.

The new Fox co-stars, Edna Murphy and Johnnie Walker, appear to advantage in their second release. "Play Square" is a crook play, with a country boy who goes to the city and gets in wrong, as the leading male character. The story is not at all complicated, but it moves along in an interesting manner and is helped materially by the acting of Johnnie Walker. This new film recruit has made rapid strides since his first starring vehicle. He has toned down his tendency to overact and goes at his task with clear-headed purpose and achieves excellent results. Edna Murphy is youthfully attractive and makes the most of her scenes.

The production is well handled, and there is a "rough house" situation in which young Mr. Walker puts up a spirited fight. "Play Square" will please the juvenile mind and interest the more mature.

The Cast

Johnny Carroll	Johnnie Walker
Betty Bedford	Edna Murphy
Bill Homer	Hayward Mack
May Laverne	Laura La Plant
Reddy	Jack Brammall
Judge Kerrigan	Wilbur Higby
Johnny's Mother	Nanine Wright
Betty's Father	Harry Todd
Detective McQuade	Al Fremont

Story by Jack Strumwasser
Direction by W. K. Howard
Length, 4,163 feet

The Story

Johnny Carroll goes to the city, falls among thieves and becomes one of them. Arrested by Detective McQuade for picking the pocket of Judge Kerrigan, he finds that the Judge recognizes him as a boy from Meadville, the Judge's home town. Judge Kerrigan gets the detective to let Johnny off and gets the boy to promise he will go straight. But Johnny does not find this so easy. He goes back home, gets a job in a grocery store, his employer being the father of his schoolmate sweetheart. Just as he thinks everything is fixed and his mother will never find out his past life, his old confederates arrive in town and try to win him back. May Laverne, who is in love with Johnny, is a member of the gang. She is furiously jealous of Betty Bedford, when she finds out that Johnny is working for Betty's father. The band force Johnny to consent to help them crack his employer's safe, promising to go away and leave him in peace after the job is done. The safe is opened by Johnny, but when he sees Mr. Bedford's money in the hands of his old pals he determines not to insure his safety in that way and starts in to fight the gang. May is watching outside the store, but Betty is watching her, and when she hears the racket in the store Betty runs for help. Johnny fights like a good fellow, the thieves are captured and Mr. Bedford congratulates his clerk for saving him from being robbed. Betty becomes Mrs. Carroll, and Johnny becomes one of the solid citizens of Meadville.

Exploitation Angles: Make a little extra effort to put the new stars over. A good way would be to start with a teaser consisting of a square of three point rule with the word "Play" in the centre. Run this two or three days and then hold the border and set the announcement inside. You can work the title in a variety of ways to get interest.

IN THIS ISSUE

"A Wife's Awakening" (Robertson-Cole).
"Play Square" (Fox).
"The Inner Chamber" (Vitagraph).
"A Trip to Paradise" (Metro).
"The Match Breaker" (Metro).
"The Man Worth While" (Hillfield, Inc.).
"Johnny Ring and the Captain's Sword."
"A Girl's Decision" (Rainbow).
"The Primal Lure" (Triangle).
"Quo Vadis" (Warren).
"The Hell Diggers" (Paramount).
"There Are No Villains" (Metro).
"The Shark Master" (Universal).
"Cappy Ricks" (Paramount).
"Disraeli" (United Artists).
"Women Who Wait" (Playgoers).

"Both Barrels"

Here is a short Western packed with as much action as can well be contained in two reels; typical western stuff of the mining region. Bart Matthew sells a "salted" mine to Jack Henderson. He warns Miriam Woods to keep mum if she wants to get the money back, which her widowed mother had sunk in the mine. Jack discovers the fraud and demands his money from Bart. But Jack's old Chinese servant has found gold. On the way to tell Jack the good news, he is intercepted by Bart, who plans to get possession of the mine. Jack has been attracted by Miriam but leaves her in anger when he discovers what he thinks is her share in the plot to defraud him. Like all evil doers, Bart overreaches himself. Jack learns that Miriam is innocent. She succeeds in refiling the claim. Jack gets possession of the mine, after a running gun fight. The prospects are that Jack and Miriam will live happy and rich ever after. The story carries well up and through the climax, with the three leading roles adequately handled by Jack Perrin, Magda Lane and Jim Corey. Story and scenario by Robert Dillon. Produced by Edward Laemmle, Universal Release.

"His Unlucky Berth"

Ka Flippe, played by the expert slap-sticker, Bert Roach, gets into more trouble than he bargained for when he starts a flirtation with the pretty Mrs. Jock Simpsey at the amusement park, as Mr. Simpsey proves to be not only jealous but muscular. Ordered to leave town, Ka accidently takes the same sleeper as the Simpseys, and gets the opposite berth. When he sees his attractive neighbor, he is unable to resist the temptation to make eyes with resulting complications of a lively nature. Finally he is cornered on top of the train. Then he shows his precious prescription to Mr. Simpsey, and they become friends. There is a tall and mysterious stranger, clad in a nightshirt and silk hat, who peers mysteriously into the stateroom keyhole. He is only gazing longingly at a bottle of the liquid refreshment forbidden by the Volstead amendment. This one-reel comedy is slapstick of the broadest kind. Star Comedy (Universal). J. R.

"The Match Breaker"

Irresponsible but Amusing Comedy Provides Viola Dana with a Snug Fitting Role. Produced by Metro

Reviewed by Edward Weitzel.

Since Jane Morgan, the heroine of "The Match Breaker," refuses to take herself, or any one else, seriously, and runs up a string of amusing adventures, all that is necessary is to laugh at and with the young woman and not bother about anything else. The plot is irresponsible farce, but it is cleverly put together, and Viola Dana seems to get quite as much fun out of playing Jane as Jane gets out of playing her pranks on other people. Fate has its eye on her, however, and gets her mixed up in one match she can't break without damaging her own heart. Whereupon, she makes up her mind to let the love affairs of others alone and attend strictly to her own. Fortunately there isn't any young woman quite so reckless at the game of separating fond hearts running around loose, except in the pages of fiction. But the mimic world would have hard going if forced to keep always to the path of reality, and it's a poor soul that won't respond joyously to smartly-acted nonsense.

The Cast

Jane Morgan	Viola Dana
Thomas Butler, Jr	Jack Perrin
Thomas Butler, Sr	Edward Jobson
Mrs. Murray	Julia Calhoun
Jack De Long	Wedgwood Nowell
Aunt Martha	Kate Toneray
Madge Darlane	Lenore Lynard
Detective	Fred Kelsey
Richard Van Loytor	Arthur Millette

Story by Meta White.
Scenario by Arthur J. Zellner.
Directed by Dallas M. Fitzgerald.
Cameraman, John Arnold.
Length, six reels.

The Story

Jane Morgan, having too much money and a habit of breaking up her friends' love affairs, runs away from home and sets up as a professional match breaker. She offers to head off any undesirable match—that is, undesirable for an interested third party. Young Thomas Butler engages her to put an end to the scheme of the designing Madge Daranie to become his step-mother. The elder Butler is fascinated by the adventuress, and there is a confederate of the woman's, who pretends to be her brother. Detectives in the old chap's employ see young Butler pay Jane a check, and notify his father. Thinking that his son is the victim of a vamp, Mr. Butler hires Jane to put a stop to the affair, not knowing that she is the woman in the case. The truth comes out, and Jane is denounced before young Tom for taking the job and a retaining fee.

The next move finds Madge trapping Mr. Butler on board of his yacht and, with the help of her supposed brother, trying to blackmail the millionaire. Jane follows them on board the yacht, but is set adrift in a small boat. She is rescued by Tom and taken back to the yacht in time to upset the plan of the crooks. "The Match Breaker" becomes the bride of her first client.

Program and Exploitation Catchlines:

Viola Dana in "The Match Breaker" Has to Reform When She Falls in Love Herself, but She Certainly Makes It Interesting for Her Friends. It's All Good Fun for the Spectator.

Exploitation Angles: Sell Miss Dana, but start in with teasers for the story. In a small town advertise that Jane Morgan will break up any love affair for a consideration. You can run on this for a week and get interest up to a high point.

Newest Reviews and Comments

"A Trip to Paradise"

Screen Version of Franz Molnar Drama Produced by Metro Offers Bert Lytell a Real Character in Intensely Human Story

Reviewed by Edward Weitzel.

Theatre-goers who have seen Franz Molnar's "Liliom" on the stage, with its scenes laid in Vienna and its characters breathing the atmosphere of old world life, should prepare themselves for something entirely different in the screen version made by June Mathis from Benjamin F. Glazer's English adaptation. The spirit of the original remains but the men and women who people the film drama are typical of a certain stratum of the amusement profession that, it is plausable to suppose, flourishes at Coney Island and other public play grounds in the land of Prohibition and State Censor Boards. The celebrated Austrian dramatist has written with his accustomed deep insight and sound deduction of life. The impulsive and easily influenced "barker" of an amusement park concession, who attempts to crack a safe when he is penniless and his wife is about to become a mother, is a new character to the screen, and the author has given him a novel scene that is intensely interesting, even if it is a flight of fancy. "Curley" Flynn, as the "barker," is known in the screen version, is wounded while attempting a robbery. He is taken to a hospital and put under the influence of ether. During this time, he is summoned to God's Court and tried, to determine if he shall be permitted to return to earth and provide for his wife and child. This scene is excellently managed, and the entire production is in keeping with it. "A Trip to Paradise," taken on its own merits, is a worthy addition to the screen.

Bert Lytell makes "Curley" the imperfect but likable character intended, and is admirably supported by Virginia Valli and the rest of the cast.

The Cast.

"Curley" Flynn	Bert Lytell
Nora O'Brien	Virginia Valli
Meek	Brinsley Shaw
Widow Boland	Unice Vin Moore
Mrs. Smiley	Victory Bateman
Mary	Eva Gordon

From Franz Molnar's stage play "Liliom." English text and screen adaptation by Benjamin F. Glazer.
Scenario by June Mathis.
Directed by Maxwell Karger.
Cameraman, Arthur Martinelli.
Length, 5,800 feet.

The Story

"Curley" Flynn is the "barker" for "A Trip to Paradise" at Coney Island, a concession owned by the Widow Boland, who is in love with her handsome employee. Nora O'Brien, whose aunt runs a photograph gallery at the island, captures "Curley's" heart, and the "barker" loses his job when the widow learns she has a rival. The impulsive "Curley" keeps Nora out until after midnight, and the girls aunt locks the door against her. The next day "Curley" and Nora are married. Mrs. Smiley makes "Curley" a partner in the photograph gallery but the business does not thrive, and he is offered his old job by the widow, if he will leave his wife. Despondent, he is about to accept, when he learns that Nora will soon be a mother. He is desperate for money, and is shot while helping to rob a house. While in the hospital and under the influence of ether, he is summoned to heaven and his case is tried. He is sent back to earth, to live for his wife and child.

Program and Exploitation Catchlines:

"A Trip to Paradise" Is Now One of the Greatest Successes On the New York Stage. Bert Lytell Is Splendid As the Man Who Is Tried in Heaven and Sent Back to Earth to Live for His Wife and Child.

"A Girl's Decision"

Rainbow Western Melodrama That Is Carried Through To a Happy Conclusion

Reviewed by T. S. daPonte.

"A Girl's Decision" is well acted, well directed, and tells its story in a way that holds the interest. It is a melodrama that carries through without exaggeration or without forced incidents. While there are one or two minor lapses and inconsistencies these can easily be overlooked in the general excellence of the production. Bruce McLeod turns perhaps too easily from bitter memories of his dead wife to take on a new love, but under the circumstances of the play his act could probably be considered plausible. However, it does draw a little too strongly on the imagination to see the "villain" fall in the last reel from a bullet which no one is seen to fire, but a sub-title partially explains how it came about, so we can slur that over also in the general scheme of things.

Helen Gibson, the leading woman, who plays the part of the premiere danseuse in a Western dance hall and gambling house, does her part well and flashes from portrayals of the regular dance hall girl to exhibitions of maternal affection for an almost destitute child with consummate skill. In fact, all the women in the picture are true to type and give a fair impression of those of their sex who kept step with the males during the early Western gold rushes and the winning of the West.

Edward Coxen as "Bruce McLeod" is the regular Western "hero" of the gold-seeking melodrama, but he plays his part in a straightforward way that gives it conviction. Leo Maloney as "Fred Cullum," the gambler, does his part no less well. Others in the cast are also well deserving of favorable mention.

Cast

Cherie Dubois	Helen Gibson
Bruce McLeod	Edward Coxen
Fred Cullum	Leo Maloney
Mrs. Prouty	Aggie Herring

Story by L. V. Jefferson.
Scenario by Ford I. Beebe.
Directed by Wayne Mack.
Length, 5,500 Feet.

Story

Bruce McLeod, seeking gold in the desert, "strikes it rich" and returns to his home only to find that his wife has run off with Fred Cullum, a gambler, taking her and McLeod's child with them.

Bent on vengeance McLeod starts in pursuit. Before he can overtake the fleeing couple, however, the woman dies and the child is adopted by Cherie Dubois, who does not know that the infant is McLeod's son. Later when McLeod comes across them he is struck by Cherie's maternal characteristics and falls in love with her. Shortly after he comes across Cullum and, while besting him in a hand-to-hand fight, Cullum is shot by some one in the ring of spectators. His faithless wife dead and his vengeance complete, McLeod brings happiness to himself again and also to Cherie by asking her to be his wife.

This is a Rainbow Film Corporation Picture for the state rights market.

Exploitation Angles: Sell it as a melodrama with plenty of paper and cutouts, and striking lines in the advertisements.

"Hunting and Fishing"

Under the appropriate seasonal title of "Hunting and Fishing," Paramount releases another Bobby Bumps cartoon that adheres to the average entertainment merit of the preceding five hundred feet issues of the same portion of the Paramount Magazine. The cartooning is the work of Earl Hurd. He has made an amusing few minutes of animated drawings.—F. T.

"The Primal Lure"

Masterful Characterization by William S. Hart in Tale of Frontier of Half a Century Ago—Triangle Release.

Reviewed by Jessie Robb.

William S. Hart has made another departure from the usual Western roles in this photoplay. It is a drama of the fur country of about fifty years ago and the role assumed by Hart is that of a factor of the Hudson Bay Company. Frontier life of that time forms a striking background for the struggle of civilization and savage life with human nature eternally the same in the not unfamiliar triangle of the desire of two men for the same woman. As the dour, Scotch factor McConnell, Hart gives a performance that is strong in passionate outbursts, dignified in self-sacrifice and reverent in feeling, with a pantomimic ability which stamps him as an artist in acting through the medium of moving pictures.

The story is one well adapted for screen presentation, the stark realism and swift, vivid action having the necessary pictorial quality. Moreover, the cause of action is immediately established and is then developed so that the interest of the spectator does not lag until the final fadeout. The production is notable for the artistic photographic backgrounds, skillful direction and excellent acting by Margery Wilson and Robert McKim.

The Cast

Angus McConnell	Wm. S. Hart
Lois Le Moyne	Marjory Wilson
Richard Sylvester	Robert McKim
Pierre Vernaisse	Jerome Storm

Story by Virginia E. Roe.
Scenario by J. G. Hawks.
Directed by Thomas Ince.
Length, Five Reels.

The Story

McConnell is factor at the fur post of Fort Du Cler, of the Hudson Bay Company. One day, when the trappers come with their furs, the account book is missing and the men's payment is held up. Circumstantial evidence points to Lois Le Moyne, and McConnell puts the girl in jail, until the thief is caught. When the inspector arrives, he is informed of the loss. As the prisoner is a prety girl and the inspector susceptible, he releases her. A love affair follows, but Lois refuses him until McConnell is deposed. This the inspector accomplishes, having himself appointed factor.

Before McConnell leaves, the plague breaks out and Lois' father dies. Sylvester becomes frightened and deserts his post. McConnell on his way from the fort discovers the Blackfeet Indians on the warpath. He returns to the fort, which is besieged. The Indians demand the sacrifice of a paleface to the Great Spirit, to stop the plague. The fort is fired and all seems lost. Lois, who really loves McConnell, slips out in an attempt to save the rest by sacrificing herself. McConnell goes after her and offers himself. He is tied to the stake and the fire lighted, but in the nick of time is saved by a missionary priest. The priest takes the survivors to the nearest town, but Lois slips away to tell McConnell that it was through her that he was disposed of his post. She finds him badly wounded. When he is recovered, he finds the missing account book in a trunk of the half-wit of the fort.

Then, when McConnell is well enough to travel, Lois takes him to the town by the dog team. On the way they are reconciled.

Program and Exploitation Catchlines:

Tied to the Stake, With the Fires Lit, Love, Hope and Life Seemed at an End for McConnell, But the Rescue Came. All This Is Vividly Portrayed in the Hart Picture, "The Primal Lure," a Colorful Tale of Frontier Life.

Exploitation Angles: Sell Hart chiefly, but get interest for the new type of character. Here is a good chance to tie up the fur stores which are getting busy on their winter campaigns.

Newest Reviews and Comments

"There Are No Villains"

"Punch" Comedy Produced by Metro and Starring Viola Dana Is Lively and Entertaining

Reviewed by Edward Weitzel.

If the finish isn't guessed before the end of the fourth reel, "There Are No Villains" will prove lively and entertaining. It is a "punch" comedy and starts right in the first ten feet to live up to its class. A detective story of the sort that blends humor with cool and calculated infractions of the law, it is never dull, not even when it becomes a trifle difficult to take seriously. If detectives in real life were confronted with similar experiences, fiction writers and other more matter of fact persons would swamp the Secret Service with applications for employment. Expert handling of the production gets the best results out of the scenario.

Viola Dana, as the quick-witted and determined Rosa Moreland, who helps to run down a gang of opium smugglers and loses her heart, as she supposes, to one of the criminals, makes an admirable heroine. She is ably supported by Gaston Glass as John King, and DeWitt Jennings as Detective Flint.

The Cast

Rosa Moreland	Viola Dana
John King	Gaston Glass
George Sala	Edward Cecil
Detective Flint	DeWitt Jennings
Dugall	Fred Kelsey
Reverend Stiles	Jack Cosgrave

Story by Frank R. Adams.
Scenario by Mary O'Hara.
Directed by Bayard Veiller.
Cameraman, John Arnold.
Length, Six Reels.

The Story

Her failure to get anything on George Sala, suspected of opium smuggling, sends Rosa Moreland, of the Secret Service, on the trail of John King, an ex-soldier and a cripple, whom Rosa has seen at Sala's office. By a ruse, she gets King to take her into his rooms, pretending to be dumb and friendless. Sala has been trying to get King to join his gang. For the sake of helping Rosa, he does so, and the pair are soon living in an expensive apartment. They fall in love with each other, and Rosa is terribly shocked when Sala visits King and she sees him deliver a package to her benefactor. She goes back to her chief and tells him she has failed—that King is above suspicion. Chief Flint suspects her, and puts Officer Dugal on her trail.

Rosa goes back to King and implores him to give up his connection with Sala. King says that if she will marry him at once, he will do what she asks. They start after a license and a clergyman. Dugal finds this out and tells Flint. The chief realizes that Rosa is anxious to marry King so that she cannot be made to testify against him. The pair return to the apartment and there is a lively half hour, with the arrival of the minister, and Sala, who has learned that Rosa is a Secret Service agent. There is a fight between King and Sala. Flint and Dugal enter to arrest King, as an opium smuggler, and discover that his lameness is assumed and that he is himself a Secret Service man.

Program and Exploitation Catchlines:

"There Are No Villains" Is a Fascinating Blend of Humor and Excitement, With Viola Dana as a Quick-Witted Secret Service Agent Who Falls in Love With the Man She Starts to Hunt Down.

Exploitation Angles: In addition to playing on the star, advertise this as something new; a detective comedy with all the thrills and a lot of laughs. That combination should reach over.

"Eat and Be Happy"

"Eat and Be Happy," a one-reel Vanity Comedy, released by Educational, is sure to get its quota of laughs. It depicts what happens when the heroine's father objects to her fiance and the girl goes on a "hunger strike" in order to force the father to give his consent. The lover "makes up" as a doctor and smuggles delicacies to the "patient." Finally, when the father finds he has been outwitted, he consents to the marriage. Irene Dalton and Francis Feeney are featured.—T. S. daP.

"A Wife's Awakening"

Fritzie Brunette Does Well as Wife of Rotter in New Robertson-Cole Picture

Reviewed by Fritz Tidden.

Under a title that should lure into a theatre the countless persons who are attracted by a suggestion of domestic difficulties, Robertson-Cole releases a Gasnier production that is too long for the material embodied in the story. And the length is the result of overstressing on the part of all hands concerned in the production, the scenarist, the director and the cast. Particularly the latter group, with the possible exception of Fritzie Brunette, who gives a fine performance of a quite difficult role. Sam De Grasse chose to utilize the ultra restrained method of character delination, with the result that he takes just twice as long as necessary to get over his effects and gives the appearance at times of walking through the part, coupled with some shifty eye work.

The jolly old, informative Webster's dictionary gives two meanings for mediocre. It chattily says that the word means of medium merit and also commonplace and ordinary. "A Wife's Awakening" is mediocre more in the first sense of the word than in the latter. If cut down to about four and a half or five reels, it will please those who are attracted into the theatre by the title.

The Cast

Howard	Wm. P. Carleton
Florence Otis	Fritzi Brunette
Georg Otis	Sam De Grasse
Grace	Beverly Travers
Mrs. Kelcey	Edythe Chapman

Story and Scenario by Jack Cunningham.
Directed by Louis J. Gasnier.
Length, 5,800 Feet.

The Story

George Otis, a despicable rotter, uses his wife as a catspaw in putting over a number of raw financial deals. The last one he attempts is the loan of $25,000 from a former suitor of his wife. He needs the money to cover the loss in another deal in which he used somebody else's money, and to keep him out of jail. When he fails to get the cash himself, he sends his gullible wife to the man's house at night, knowing that the former lover is still fond of her and will succumb to her wiles.

Instead of going to the man's house, Florence visits her mother, who lends her the money. The husband does not believe the story the next day, but does not seem to mind until he is caught in financial difficulties again and attempts to send his wife for more money. When the wife refuses, he immediately assumes the air of the outraged husband and goes to right the supposed wrong the other man did him. The wife has a final awakening, and circumstances compel the husband to walk out of her life, leaving the field clear for the real man.

Exploitation and Program Catchlines:

She Believed and Trusted Her Husband Until—Then She Had a Rude Awakening.

"A Wife's Awakening" Came Just Before It Was Too Late.

"The Last Hops"

This is a one-reel Chester Outing Sections, released by Educational, giving excellent views of the mountainous sections of Montana, covered with the bodies of grasshoppers which now are imbedded in the ice covering the region. —T. S. daP.

"The Inner Chamber"

Alice Joyce Has Excellent Opportunities in Her Latest Vitagraph Picture

Reviewed by Jacob Smith.

"The Inner Chamber" is not the best of the Joyce-Vitagraph pictures, but it is certainly one of the most pleasing. It is taken from the story, "The Blood Red Dawn." Miss Joyce displays her usual attractiveness and ability as a screen actress and justifies Vitagraph in making her a star. The photography in this picture is exceptionally good, while the lighting effects are the best that have been in any Vitagraph feature for a long while, being both novel and distinctive.

As for the story, it is not new; in fact, it is along conventional lines. But a new plot these days is something very rare, so to say that a story is "conventional" is not meant in the way of criticism. After all, what story to-day isn't more or less conventional? It is an interesting picture, exceedingly well done and it holds interest from the start. Even if the story were a poor one, the photography alone would command attention.

The Cast

Claire Robson	Alice Joyce
Mrs. Robson	Jane Jennings
Dr. George Danilo	Pedro de Cordoba
Edward J. Wellman	Holmes E. Herbert
Sawyer Flint	John Webb Dillion
Mrs. Sawyer Flint	Grace Barton
Mrs. Finch-Brown	Ida Waterman
Nellie McGuire	Josephine Whittell
Mrs. Candor	Mrs. De Wolf Hopper

Story by Charles Caldwell Dobie
Directed by Edward Jose
Length, six reels

The Story

Claire Robson, a girl without money, is annoyed by another, and a third man steps in to protect her and does so. She instinctively loves him and he her, but a woman who has designs upon the kindly disposed individual tells Claire the chap is married. Thereupon she misinterprets his actions and dismisses him. Then her mother is taken seriously ill and is saved by an Italian doctor. He makes violent love to the daughter. Out of thankfulness for what he has done for her mother, she consents to wed him. Upon their nuptial night he learns from a gossip what he believes to be true—a lie regarding his wife's former association with the good-natured chap. There is a scene and the husband shoots himself, but before dying he learns the truth. His death leaves the way clear for the two lovers to straighten out their mistake.

Exploitation Angles: Use the book title in your advertising, but give most of the work to Miss Joyce, who is well able to carry it.

Movie Chats No. 11

Charles Urban's Movie Chats No. 11 give interesting sights taken in the vicinity of Niagara Falls, Shellmount, Tenn., and Washington, D. C.

A million visitors view Niagara Falls annually, it is said, and watch some of the 200,000 feet of water that tumbles over the brink each second. The crest of the cataract, worn away by the rush of the water, recedes up stream about five feet each year. Extensive plans are being built to utilize part of the water-power.

The Nickajack Cave at Shellmount, Tenn., is a sight worth seeing. When lit up by the torches of tourists it stands out vividly as one of nature's brilliant handiworks.

The City of Washington, the nation's capital, is one of the most beautiful in the world. There are sixty-five miles of broad avenues and 250 miles of other broad streets. Views are given of the Capitol, the White House, the Library of Congress, the Washington Monument and other interesting sights.—T. S. daP.

Newest Reviews and Comments

"The Hell Diggers"

Paramount Presents Wallace Reid in Novel and Engrossing Propaganda Tale of the West

Reviewed by Edward Weitzel

The title of Wallace Reid's latest starring vehicle refers to the method of dredging for gold used in certain parts of the West, which turns a fertile valley into a barren waste. It is evident that the author of "The Hell Diggers" is all on the side of the farmers, who are shown as being bitterly opposed to the operations of the big dredging boats. Anyone not familiar with these dredges will find the subject very interesting. They will also be treated to a pleasant bit of romance between the young and handsome construction superintendent of the dredging company and the pretty daughter of the farmer who leads the attack on the hell diggers. This love affair follows the beaten path and isn't at all novel, but the work of the dredging boats is, and the director has seen to it that the real article is used. The picture is a combination of love story, news reel and a plea for the suppression of these mining monsters that should entertain the entire Reid following.

The star gets into the regulation work clothes of a true dredgeman and son of the soil, and wears them with the ease and freedom required by the part. That he fights, makes love and enjoys himself generally with all his old ardor, will not surprise his admirers. Lois Wilson as Dora Wade is the sort of farmer's daughter that would make any young man gladly follow Horace Greeley's advice and go West.

The Cast

Teddy Darman	Wallace Reid
Dora Wade	Lois Wilson
John Wade	Alexander Broun
Calthorpe Masters	Frank Leigh
Silas Hoskins	Lucien Littlefield
Silverby Rennie	Clarence Geldart
Fat Farmer	Bud Post

Story and Scenario by Byron Morgan
Directed by Frank Urson
Cameraman, C. E. Schoenbaum

Length, 4,277 Feet.

The Story

Teddy Darman, construction superintendent of the Continental Gold Dredging Company, is entirely satisfied with himself and the work he is doing, until he finds that Dora Wade, daughter of John Wade, leader of the farmers who are bitterly opposed to the destruction of the land, shares her father's views. At her suggestion, he constructs a machine that will not destroy the land as it digs. The farmers mortgage their farms to build this machine and when it is completed the Continental company wreck it with dynamite. Darman also learns that the man who loaned the farmers the money for the new dredge was an agent of the Continental. In order to save the rest of the valley, John Wade decides to sell his land outright to the company. Darman and the farmers locate the man who had the dredge bombed, and thrash him and his crew. The president of the company is so impressed with Wade's effort to save his friends that he agrees to use the new resoiling dredge. Darman is made general manager of the company, and Dora agrees to become Mrs. Darman.

Program and Exploitation Catchlines:

There Are Novel Scenes and Plenty of the Wallace Reid Brand of Romance in "The Hell Diggers," a Story of Surface Mining in the West.

"The Hell Diggers" means Wallace Reid in a Saturday Evening Post story.

Exploitation Angles: Play on the fact that in this story Reid is not seen as a speed maniac. A good way to do this would be to build something like a dredge for the lobby or a perambulator. Also use the fact that this is a Saturday Evening Post story.

"Johnny Ring and the Captain's Sword"

Religious Conversion of a Famous Pastor Told in Film Form.

Reviewed by Jessie Robb.

This film was made primarily for church use, although the entertainment value will have an appeal for the theatres. Right here let it be stated that popular revivalistic methods are totally lacking. It is a simple, straight-forward telling of the conversion to Christianity of Russell H. Conwell, atheist, on the battle fields of the Civil War. Therefore, the version is more a series of events than the usual dramatic story, working to a given point or climax.

The story is not fiction, but the actual experiences of the Reverend Conwell, captain in the Civil War, and now, though far advanced in years, pastor of the Temple Church in Philadelphia, philanthropist, and director of the Samaritan and Garrettson Hospitals in the same city.

The stirring action of the various battles is well conceived and directed, and the entire photoplay is enhanced by excellent photography.

The Cast

Russell H. Conwell	Ben Warren
Johnny Ring	Frank Walker

Story by Russell H. Conwell.
Directed by Norman L. Stevens.
Photographed by H. L. Keepers and
C. E. Gilson.
Length, 5 Reels.

Produced and distributed by Temple Producing Co., Inc., Philadelphia, Pa.; New York territory, Plymouth Film Corporation.

The Story

Russell H. Conwell, an atheist, was a captain of infantry during the Civil War. Before starting South, he was presented with a handsome sword by his fellow townsmen. This became an object of special care to Johnny Ring, an earnest Christian youth, who enlisted as the captain's servant. In camp, the captain refuses Johnny permission to read his Bible. But this does not shake Johnny's devotion and he prays for his captain's conversion.

During a surprise attack, Johnny braves a horrible death in saving his captain's sword. He dies, however, from wounds. His death deeply effects Captain Conwell, who has been promoted to Colonel. Later in the war, while in the Battle of Kenesaw Mountain, the Colonel is wounded and left for dead.

Recovering in the hospital, through the long hours of agony, Conwell vowed if it were God's will to spare his life he would accomplish the work of two men, for Johnny Ring and himself.

Program and Exploitation Catchlines:

A True Story of An Atheist's Conversion to Christianity On the Battle Fields of the Civil War, Now a Famous Minister in Philadelphia.

"Golfing"

An adorable two-year-old youngster and the most intelligent dog yet seen are the principal actors in this short comedy. There is no doubt about the amount of interest this team will attract. Father tries to learn golf and, with the aid of his teacher, succeeds in wrecking the house. On the links, "Baby," with "Brownie" as caddy, proves to be a better player than father. While father is still playing, "Baby" is kidnapped by a gypsy. "Brownie" is tied. Then "Baby" is missed, and a gypsy tells the parents that the child is by the river. But "Brownie" is equal to the occasion. He frees himself, rescues "Baby" in the cleverest manner possible and unites the family. It is in the rescue that the dog shows his almost human intelligence. The picture is well directed and entertaining. Good photography. Story and direction by Fred Fishback. Length, two reels. (Universal.) J. R.

"Quo Vadis"

Revival of Italian Made Spectacle Now Released by F. B. Warren Corporation. Is Shown in Six Reels

Reviewed by Edward Weitzel

"Quo Vadis" will always remain one of the prominent milestones that mark the triumphant progression of the moving picture. At a time when the American producer had just commenced to sense the possibilities of this new art, a screen version of Henryk Sienkiewicz's famous novel was produced in Italy with a wealth of detail and massive spectacular effects that placed it in a class by itself. The Appian Way, the Coliseum and other historical parts of Rome were utilized in making the picture, and the life and times depicted in the novel were reproduced with remarkable fidelity. At the present day, the acting of the Italian company seems somewhat too strenuous, but there is a sincerity to their work and an assurance that they are all sons and daughters of Rome that go a long way toward bringing about the illusion desired.

The familiar story of the love of Vinitius for Lygia, the Chrisitian slave, and her rescue from the back of the bull by the giant, Ursus, in the arena, while Nero and the populace look on; the attack on the Christians, and the burning of Rome, have all been compressed into six reels for this revival without losing any of the main points of the plot. There are a few rough spots in the continuity, but a little expert treatment will easily eradicate them.

The Cast

Peter, the Apostle	J. Gizzi
Nero	G. Cattaneo
Poppaea, Nero's second queen,	Mrs. O. Brandini
Tigellinus, a Roman general	C. Moltini
Lygia	Miss L. Giunchi
Ursus	B. Castellani
Petronius, Nero's favorite	G. Serena
Vinitius, a military tribune	A. Novelli
Chilo, a Greek soothsayer and spy,	A. Mastripietri
Eunice	Mrs. A. Cattaneo

Length, 5,884 Feet.

Exploitation Angles: Play on the popularity of the novel and the earlier version of this drama. Make a play for literary societies, English classes and the better class of patrons.

"Solomon's Temple"

This Burton Holmes Travelogue opens with a scene of the famous Temple of Solomon, in Jerusalem. From then on for nearly all the footage of the one-reel film the camera photographs a remarkable model of the building and surrounding courtyards and terraces, which was made by a Dr. Schick. This model is astoundingly interesting as it is composed of closely joined replaceable parts, with which the good doctor is able to show the numerous changes in and about the Temple during its existence since 500 B. C.

From that time to 700 A. D. the Temple passed through periods of four religions. It was built by the ancient Hebrews, and used as their temple for the worship of Jehovah. Then it became the Shrine of Jupiter. During the following century it existed as a Christian sanctuary and later when Jerusalem was taken by the Mohammedans it became a Moslem mosque. With each religion the main building and its outlying parts were radically changed. Dr. Shick, by replacing the historically correct parts, can show the changes of centuries in a few moments and in a most comprehensive fashion. The reel closes with various views of the building and its architectural details. —(Paramount)—F. T.

Newest Reviews and Comments

"Women Who Wait"

Fairly Interesting Story of New England Fisher Folk Is Presented by Playgoers Pictures

Reviewed by Edward Weitzel

A new version of Cain and Abel is found in "Women Who Wait," in which Marguerite Clayton, Creighton Hale and George MacQuarry are jointly starred. It is not a pleasing tale and is practically unrelieved by any flash of humor. The obvious moral to all the unhappiness that is shown is not to condemn a person without giving him a chance to defend himself against a charge made by a third party. The heroine of "Women Who Wait" listens to the brother of her lover and is made to believe that he is unworthy of her. Whereupon she marries the Cain of the story and leaves poor Abel to mourn his own ill-luck. The story is fairly interesting and is very well played. The scenes were taken on Cape Cod and the locations were well chosen. There is a storm finish that has its thrilling moments.

Marguerite Clayton is attractive and appealing as Eileen Arden, Creighton Hale is a manly Harold and George MacQuarrie is properly sullen and crafty as Peter.

The Cast

Eileen Arden	Marguerite Clayton
Harold Van Zandt	Creighton Hale
Peter Van Zandt	George MacQuarrie
John Van Zant	Thomas Cameron
Charlie Wing	Harold Thomas
Mary	Peggy Shaw
Baby Anne	May Ward

Directed by Philip Van Loan
Adaptation by Edward Russell

Length, 5,200 Feet.

The Story

When Peter Van Zandt finds out that Eileen Arden loves his brother Harold, he makes her believe that the boy is unworthy of her, after telling Harold that he will plead his cause for him. Harold, bashful and shy, is hurt at Eileen's changed manner, and goes away. Presently he receives a letter from Peter. The elder brother is to marry Eileen. This news is a surprise to the New England fishing village where the Van Zandts live. The father of the family is forced by old age to give up his calling as a fisherman, after Peter and Eileen have been married about six years, and he asks that Harold be sent for. The younger son returns and finds that his father is greatly interested in his little granddaughter, Anne ,who is the picture of Eileen. It is the innocent prattle of the child that helps to clear up the lie that Peter told about his brother. Eileen commences to doubt Peter, and he grows more morose as the days pass. Anne is taken ill and the doctor tells her mother that the child's heart is weak and she must not be excited. Her father forces a quarrel with her mother, and the child dies. When Peter finds out that his wife knows the truth, he goes out to the lighthouse where Harold is employed and tries to kill him. In the struggle, he falls over the rail and is killed on the rocks below.

Program and Exploitation Catchlines:

"Women Who Wait" Is a Triple Star Picture in Which Marguerite Clayton, Creighton Hale and George MacQuarrie Depict Life in a New England Fishing Village. The Story Is a Modern Version of Cain and Abel.

"Snooky's Fresh Heir"

"Snooky's Fresh Heir," a two-reel Chester Comedy, made for Educational, presents the inimitable "Snooky" in a number of acts that seem so human-like as to deserve to be termed remarkable. He is ably assisted by two simian co-workers, whose antics also deserve special mention. The picture portrays "Snooky's" home life with his "wife" and "child." "Snooky" walks the floor with his "child" at night, prepares breakfast for his "family" in the morning, and takes them on an automobile excursion.—T. S. daP.

"Disraeli"

George Arliss Repeats His Stage Success in Screen Version of Louis N. Parker's Celebrated Play. United Artists Release

Reviewed by Edward Weitzel

The long run made by George Arliss in Louis N. Parker's celebrated play, "Disraeli," is a high spot in modern stage history. The actor's embodiment of the famous Prime Minister of England, who carried the purchase of the Suez Canal to a successful conclusion, thus enabling his Sovereign to be crowned Empress of India, has received the stamp of universal approval. It is a deft and arresting piece of character drawing, the many-sided Disraeli being brought back to life with startling skill. Mr. Arliss has transferred this fascinating personality to the screen without the loss of any of its previous power. The screen version holds closely to the original and presents a moving picture that has intellectual depth, a fine grade of humor and strong human interest. "Disraeli" is entertaining from start to finish. The production measures up to a dignified and adequate standard, and presents a series of accurate scenes from the life and times of Queen Victoria. The excellent supporting cast has Mrs. George Arliss, Margaret Dale, Louise Huff, Reginald Denny, E. J. Ratcliffe and Frank Losee in prominent roles. "Disraeli" is a notable addition to United Artists program of releases.

The Cast

The Hon. Benjamin Disraeli, M. P.,	George Arliss
Lady Beaconsfield	Mrs. George Arliss
Mrs. Noel Travers	Margaret Dale
Clarissa	Louise Huff
Charles, Viscount Deeford	Reginald Denny
Sir Michael Probert	E. J. Ratcliffe
Hugh Meyers, a London banker	Frank Losee
The Duke of Glastonbury	Henry Carvill
The Duchess of Glastonbury	Grace Griswold
Foljambe	Noel Tearle
Butler at Glastonbury Towers,	Fred. J. Nicholls

Stage play by Louis N. Parker.
Scenario by Forrest Halsey
Directed by Henry Kolker
Cameraman, Harry A. Fishback.

Length, 6,800 Feet.

The Story

The efforts of Russia to prevent England from securing the Suez Canal, after Lord Beaconsfield had arranged for its purchase from the Khedive of Egypt, is the leading motive of "Disraeli." The Russian Ambassador employs a Mrs. Noel Travers to watch the Prime Minister. When the spy learns that he has arranged with a private banker named Meyers to furnish the money to pay for the canal, the woman helps to start a run on Meyers bank. The cheque has been sent to the Khedive, and Meyers orders a shipment of gold from South America be taken to Egypt and the deal closed. When this information reaches the Russian Government, it promptly has the ship scuttled at sea, and the Prime Minister faces disgrace. But his shrewdness shows him a way out of the difficulty. He sends for Sir Michael Probert, Governor of the Bank of England, who has opposed the scheme, and, by a clever but impossible threat, forces him to endorse the note. There is an appealing bit of romance connected with the Viscount Deeford, the young emissary Disraeli sends to Egypt to arrange the purchase, and Lady Pevensey, daughter of the Duke of Glastonbury.

Program and Exploitation Catchlines:

George Aliss Repeats His Stage Success in the Screen Version of Louis N. Parker's Play, "Disraeli," a United Artists Release.

"Cappy Ricks"

Peter B. Kyne's Famous Characters Appear in Spirited Paramount Picture Starring Thomas Meighan

Reviewed by Edward Weitzel

The characters made famous in the "Cappy Ricks" stories were bound to find their way onto the screen. Paramount has introduced them to the shadow stage in a spirited picture that gives Thomas Meighan a part right in his line. As Matt Peasley, a sailorman from New England, who drifts into San Francisco and gets up against the redoubtable Ricks, the star lends his fine physique and square set jaw to the impersonation of a red-blooded young chap who is fifty-fifty on brawn and brains and knows how to win a true woman as well as enforce his orders when he becomes the captain of a ship.

The story has plenty of clever twists and turns, and the dramatic scenes are frequently offset by a good brand of humor. As to the production, let it be written first that the ship in which Matt and his mates put to sea is an honest-to-goodness ship, and looks as if she were engaged in the South Seas trade. Aside from a scene showing a wreck in which a model is used, the director has preserved the marine atmosphere of the story with commendable skill.

Charles Abbe in the name part is admirable. The strong willed, quick tempered, but kind hearted old ship owner, as presented by him is a great character. Agnes Ayres makes Florrie a real girl, and Hugh Cameron is delightfully droll as Murphy.

Others in the cast who contribute to the success of the picture are Ivan Linow as Ole Peterson and Paul Everton as Capt. Kendall.

The Cast

Matt Peasley	Thomas Meighan
Cappy Ricks	Charles Abbe
Florrie Ricks	Agnes Ayres
Murphy	Hugh Cameron
Skinner	John Sainpolis
Capt. Kendall	Paul Everton
Mrs. Peasley	Eugenia Woodward
Capt. Jones	Tom O'Malley
Ole Peterson	Ivan Linow
Swenson	William Wally
Larsen	Jack Dillon
Doris	Gladys Granger

From the novel by Peter B. Kyne and the Play by Edward E. Rose
Scenario by Albert Shelby LeVino and Waldmar Young
Directed by Tom Forman

Length, 5,962 Feet.

The Story

After Matt Peasley, seaman, drifts into San Francisco, goes ashore with his pal Murphy and has an adventure with a sneak thief and Miss Florrie Ricks, the daughter of the wealthy ship owner, Cappy Ricks, young Peasley and his friend Murphy sail for the South Seas on one of Cappy's ships. The captain is slain by savages. Matt, as first mate, takes command and brings the ship into port at Samoa. When he receives a cablegram from his owner to the effect that a new captain is coming to take the ship home, Matt rebels. The new captain arrives, is thrashed into submission by Matt, who then sails the vessel to San Francisco. Cappy Ricks is furious at this disobedience of his orders, and is further enraged when he finds out that his daughter loves Matt. He starts on a voyage with her, but the boat runs on the rocks. Matt risks his life to save Florrie and her father, and the ship owner gives his consent to the match.

Program and Exploitation Catchlines:

Thomas Meighan Fights and Makes Love in "Cappy Ricks" in a Way That Will Delight His Admirers. This Paramount Picture Has a Fine Store of Thrills and Humor.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.

FOX ENTERTAINMENTS

(Fox News Every Sunday and Thursday)

SPECIALS.

Blind Wives (All-Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-565.
A Virgin Paradise (Pearl White) 9,000 Ft. R-729. C-885.
Thunderclap, 6.745 Ft. R-730.
Shame (Featured Cast). R-789; C-885.

WILLIAM FARNUM SERIES.

The Scuttlers (Six Reels). R; Vol. 47, P-1084; Vol. 48; C-R, P-46.
His Greatest Sacrifice. R-205; C-267.
Perjury. 8,372 Feet. R-932.

PEARL WHITE SERIES.

The Mountain Woman (Six Reels). R; Vol. 48, P-725; C-R, P-1033.
Know Your Men (Six Reels). R; Vol. 49, P-516; C-R, P-581.
Beyond Price. R-326.

TOM MIX SERIES.

The Hornet's Nest.
A Ridin' Romeo. R-640; C-291.
The Big Town Round-Up. R-339; C-395.
After Your Own Heart. R-828; C-885.

WILLIAM RUSSELL SERIES.

Bare Knuckles. R-311; C-R. Vol. 49, P-360.
Colorado Pluck. R-207; C-387.
Children of the Night (William Russell). R-845; C-395.
Singing River, R-731.

SHIRLEY MASON SERIES.

Wing Toy. R; Vol. 48, P-816; C-R, Vol. 49, P-135.
The Lamplighter. Vol. 49; R-878; R-47.
The Mother Heart R-748; C-803.
Lovetime. R-439; C-589.
Ever Since Eve, R-732.

GEORGE WALSH SERIES.

Number 17. R-86; C-149.
Dynamite Allen. R-311; Vol. 49, P-43; C-8, P-135.
From Now On.

20TH CENTURY BRAND.

Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414; C-R, P-705.
The Blushing Bride (Eileen Percy). R; Vol. 49; P-192; C-R, Vol. 49, P-360.
The One-Man Trail (Buck Jones). R; Vol. 49, P-626; C-R, P-705.
While the Devil Laughs (Louise Lovely). R; Vol. 49, P-625.
Big Town Ideas (Eileen Percy). R-749; C-189
Get Your Man (Buck Jones). R-536; C-47.
Hearts of Youth (Harold Goodwin).
The Tomboy (Eileen Percy). R-208; C-267.
Straight from the Shoulder (Buck Jones). R-112; C-395.
Live Wires (Johnnie Walker and Edna Murphy). R-235; C-589.
Maid of the West (Eileen Percy). R-540; C-589.
To a Finish (Buck Jones). R-929.

SERIAL.

Fantomas (Serial—Twenty Episodes). R; Vol. 48, P-218.

SUNSHINE COMEDIES.

(Two Reels Each.)

The Simp. C-Vol. 49, P-513.
The Big Secret. C-Vol. 49, P-630.
The Hayseed. R-328.
Hold Me Tight.
An Elephant's Nightmare.
Chase Me.
Farmyard Follies.
Three Good Pals. R-751.
Aint Love Grand. R-338.

CLYDE COOK COMEDIES.

(Two Reels Each)

The Jockey. C-Vol. 49, P-630.
Don't Tickle.
All Wrong.
The Guide. R-639.

MUTT AND JEFF CARTOONS.

(One Reel)

Dr. Killjoy. Vol. 49, C-310.
A Rare Bird.
Flivvering.
Gum Shoe Work.
The Lion Hunters.
The Glue Factory.
Cold Tea.

FAMOUS PLAYERS-LASKY

The Love Special (Wallace Reid). 4,855 Ft. R; Vol. 49, P-516; C-R, P-581.
The Great Day (Hugh Ford-British Production). 3,827 Ft. R-757.
What Every Woman Knows (Wm. DeMille Production). 6,675 Ft. C-R, Vol. 49, P-360; R; Vol. 49, P-192.
The Home Stretch (Ince-Douglas McLean). 4,512 Ft. R-91; C-267.

May.

The City of Silent Men (Thomas Meighan). 6,199 Ft. R-759. C-R, 823.
Proxies (Cosmopolitan Production). 6,283 Ft. R; Vol. 49, P-881; C-947.
Old Jo (Dorothy Gish). 4,956 Ft.
King, Queen, Joker (Sid Chaplin). 5,016 Ft. R-846; C-291.
Too Wise Wives (Lois Weber Production). 5,164 Ft. R-430; C-395.
Sacred and Profane Love (Elsie Ferguson). 5,964 Ft. R; Vol. 49, P-994; R-47.
Sentimental Tommy (John S. Robertson Special). 7,575 Ft. Vol 49, P-626; C-R, 705.
Deception (European Production). 7,799 Ft. R; Vol. 49, P-989; C-47.

June.

The Traveling Salesman (Roscoe Arbuckle) 4,514 Ft. R-88, C-149.
The Wild Goose (Cosmopolitan—6,494 Ft.) R-322. C-459.
White and Unmarried (Thomas Meighan—4,458 Ft.). R-642; C-699.
Appearances (Donald Crisp British Productions—5,336 Ft.). R-112; C-395.
One a Minute (Douglas MacLean). R-746. C-189. 4,510 Ft.
The Bronze Bell (Ince—Vance Production). R-237; C-395.
Sham (Ethel Clayton—4,888 Ft.). R-431.
A Wise Fool (George Melford Production—6,768 Ft.). R-640; C-699.
The Golem (German Production). R-116; C-291.

July.

The Woman God Changed (Cosmopolitan Prod.) 6,306 Ft. R-538, C-803.
Too Much Speed (Wallace Reid). 4,629 Ft. R-750; C-789.
The Mystery Road (Paul Powell-British Production). R-635. **4,956 Ft. C-695.**
Life (Wm. A. Brady Prod.). R-Vol. 47, P-247, C-Vol. 47; P-580; 4,838 Ft.
Behind Masks (Dorothy Dalton). 4,147 Ft. R-340; C-395.
The Lost Romance (Wm. DeMille Prod.). 6,443 Ft. R-325.

August

The Princess of New York (Donald Crisp-British Prod.). 6,000 Ft.
The Whistle (Wm. S. Hart). 5,389 Ft. R-Vol. 49; P-627; C-705.
Passing Thru (Douglas MacLean-Ince Prod.).
The Conquest of Canaan (Thomas Meighan). 7,015 Ft. R-441; C-493.
Wealth (Ethel Clayton). 5,141 Ft. R-237; C-789.
Crazy to Marry (Roscoe Arbuckle). 4,693 Ft. C-789.
The Great Moment (Gloria Swanson). R-635; C-695.
Experience (Richard Barthelmess). R-827.
At the End of the World (Betty Compson). 5,729 Feet. R-929.

MACK SENNETT COMEDIES.

April 16—Officer Cupid. R-204.
April 24—Away from the Steerage. R-234; R-730.

ARBUCKLE COMEDIES.

The Sheriff.
A Desert Hero.

VANDENBURGH SERIES.

(One Reel Each)

May 1—The Lion Killers.
May 15—Slaying the Hippopotamus.
May 29—The Land of Pygmies.

BURTON HOLMES.

(One Reel Each)

Spanish Children.
In the Rice Fields of Japan.
The Road to the Pyramids.
Calling on the Sphinx.
In Barcelona. R-831.
In Shanghai and Macao.
Spanish Holidays.
Solomon's Temple.
Toledo and Segovia.

PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Ruth Roland stars in the "Avenging Arrow" Serial. George B. Seitz and June Caprice star in "The Sky Ranger" Serial. Juanita Hansen is star of "Yellow Arm" Serial.

Week of July 3.

No. 10 of The Sky Ranger (Trapped).
No. 3 of The Yellow Arm (The Strange Disappearance).
You're Next (One-reel Rolin Comedy—Pollard). R-111.
Without Benefit of Clergy (Six-Reel Drama—Brunton). R-114; C-291.
The Rooster and the Eagle (Two-third Reel Cartoon Fable).

Week of July 10

No. 11 of The Sky Ranger (The Seething Pool).
No. 4 of The Yellow Arm (At Bay).
The Bike Bug (Snub Pollard-One Reel Comedy). R-338.
Ants and the Grasshopper (2-3 Reel Fable).

Week of July 17.

No. 12 of The Sky Ranger (The Whirling Menace).
No. 5 of The Yellow Arm (Danger Ahead).
At the Ringside (Snub Pollard—One-Reel Comedy). R-440.
Cats at Law (2-3-Reel Fable). R-437.
Bliss (Harold Lloyd—One-Reel Reissue). R-437.

Week of July 24.

No. 13 of The Sky Ranger (At the Last Minute).
No. 6 of The Yellow Arm (A Nest of Knaves).
No Stop-Over (Snub Pollard — One-Reel Comedy).
The American Badger (Bob and Bill Series—One-Reel Educational).
The Flirt (One-Reel—Harold Lloyd Reissue).
The Lioness and the Bugs (2-3-Reel Cartoon Fable).

Week of July 31.

No. 14 of The Sky Ranger (Liquid Fire).
No. 7 of The Yellow Arm (In the Dead of Night).
The Money Maniac (Perret Production). R-540; C-645.
What a Whopper (Snub Pollard—One-Reel Comedy). R-732.
All Aboard (Harold Lloyd Reissue—2-3 Reel). R-636.
The Country Mouse and the City Mouse (One-Reel Cartoon Fable). R-732.

Week of August 7.

No. 15 of the Sky Ranger (The Last Raid).
No. 8 of the Yellow Arm (Smuggled Aboard).
Teaching the Teacher (Snob Pollard—One Reel Comedy). R-730.
The Tip (One Reel—Harold Lloyd Reissue).
The Cat and the Canary (2-3 Reel Cartoon Fable).

Week of August 14.

No. 9 of The Yellow Arm (The Kingdom of Deceit).
The Black Ace (Edgar Jones—2 Reels—Drama).
Spot Cash (Pollard—One Reel—Comedy).
Rainbow Island (Lloyd—One Reel—Reissue).
The Fox and The Crow (2-3 Reel Cartoon—Fable).

Week of August 21.

No. 10 of the Yellow Arm (The Water Peril).
The Secret of Butte Ridge (Tom Santschi—2 Reel Drama).
The Mountain Lion (Bob and Bill Series—1 Reel).
Name the Day (Pollard Comedy—1 Reel).
Move On (Harold Lloyd Re-issue—One Reel).
The Donkey in the Lion's Skin (2-3 Reel Cartoon Fable).

Week of August 28.

No. 11 of the Yellow Arm (Pawns of Power).
The Mayor of Misery (Edgar Jones—2 Reel Drama).
Stop Kidding (Eddie Boland—1 Reel Comedy).
By the Sad Sea Waves (Harold Lloyd Reissue—1 Reel).
Mice at War (2-3 Reel Cartoon Fable).

Week of September 4

No. 12 of The Yellow Arm (The Price of a Throne).
The Wolver (Tom Santschi—Two Reel Drama).
The Jail Bird (Snub Pollard—One Reel Comedy).
Over the Fence (Harold Lloyd—One Reel Reissue).

CURRENT FILM RELEASE DATES

R-C PICTURES

Seven Years' Bad Luck (Max Linder). R-87; C-149.
What's a Wife Worth? (Cabanne Production—Six Parts). R-432.
Good Women (Gasnier Production — Six Parts). R-208; C-803.
Nobody's Kid (Mae Marsh). R-322; C-695.
If Women Only Knew (Six Parts). R-542; C-885.
Beach of Dreams. R-541; C-189.
Black Roses (Sessue Hayakawa). R-88; C-149.
Salvage (Pauline Frederick). R-433; C-803.
Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels. R-537; C-47.
The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (6 Parts). (Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick). Six Reels. R-931.
Shams of Society (Walsh-Fielding Prod.). Six parts.
A Wife's Awakening (Gasnier Prod.). Six parts.

GOLDWYN DISTRIBUTING

Song of the Soul (Vivian Martin). R; Vol. 46-1155; C; Vol. 47-36.
Prisoners of Love. R; Vol. 48; P-594; C-R, P-668.
Guile of Women. R; Vol. 49; P-194; C-R, Vol. 49; P-360.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
What Hapened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409. C-695.
A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Rt.; Vol. 49; C-R, 823.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
An Unwilling Hero (Will Rogers). C-789; R-440.

GOLDWYN-BRAY.

(One Reel.)

Chemical Inspiration and Cartoon.
Safe Combination and Cartoon.
The City That Never Sleeps (Powell Expedition).

CAPITOL COMEDIES.

Home Brewed Youth. C; Vol. 49, P-630.
June 5—Why Worry?
June 19—Nothing to Think About.
July 3—Take It Easy.

GOLDWYN-INTERNATIONAL COMICS.

Too Much Pep.
Fatherly Love.
The Chicken Thief.

EDGAR COMEDIES.

Get Rich Quick Edgar. C; Vol. 49, P-513.
Edgar the Detective. C-876.
Edgar's Feast Day. R-438.

ASSO. PRODUCERS

Devotion. R-340; C-493.

THOMAS H. INCE PRODUCTIONS.

Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O'Mine. R-747; C-47.
Cup of Life.

J. PARKER REED, JR.

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R. P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.
Home Talent. R-752; C-189.
She Sighed by the Seaside (Two Reels).
Made in the Kitchen (Two Reels).
Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin). R-729.

J. L. FROTHINGHAM.

The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-885.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Selig-Rork.

The Northern Trail. R-111.
The Policeman and the Baby. R-111.

Chester Comedies.

(Two Reels.)

Ready to Serve. R-338.
Snooky's Wild Oats. R-112.

Christie Comedies.

(Two Reels.)

Man vs. Women. R-751.
Scrappily Married. R-845.
The Reckless Sex.
Nothing Like It. R-829.

Torchy Comedies.

Torchy's Double Triumph. R; Vol. 49, P-413.
Torchy's Promotion.

Mermaid Comedies.

Bang. R-643.
Robinson Crusoe, Ltd. R-111.
Holy Smoke. R-339.

Vanity Comedies.

Spooners. R-746.
How She Lied. R-112.
Ninety Days of Life. R-439.
Chicken Hearted. R-831.

Specials.

Valley of Ten Thousand Smokes (One Part).
Modern Centaurs (One Part).

Robert C. Bruce Series.

Voices of the Sea. C; Vol. 49, P-629.
The Merry Little Put Put. R-326.

Chester Outing Scenics.

The Red Trail's End.
Music in the Air. R-830.

Gayety Comedies.

Here Pro Tem. R-235.
Assault and Flattery A-439
Wild and Willy. R-732.

Chester Screenics.

From Dear to Dam.
Buzz-z-.

Miscellaneous.

Golf (Slow Motion).
Dixie. R-643.

Punch.

The Love Egg. R-111.

REALART PICTURES

Out of the Chorus (Alice Brady). R; Vol. 49; P-517; C-R, P-581.
Her First Elopement (Wanda Hawley). R-88; C-149.
Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627; C-947.
The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.
The Magic Cup (Constance Binney). R-86; C-267.
Sheltered Daughters (Justine Johnstone). R-209.
Two Weeks With Pay (Bebe Daniels). R-541. C-699.
A Kiss in Time (Wanda Hawley). R-846; C-291.
The Land of Hope (Alice Brady). R-114. R-236.
Such a Little Queen (Constance Binney). C-589.
Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-885.
A Heart to Let (Justine Johnstone). R-686; C-695.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
Little Italy (Alice Brady). R-539; C-695.
The March Hare (Bebe Daniels). R-538; C-695.
Her Sturdy Oak (Wanda Hawley). R-828; C-885.
One Wild Week (Bebe Daniels).
Little Italy (Alice Brady).
The Land of Hope (Alice Brady). R-114; C-695.

AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-995.
Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

UNIVERSAL FILM MFG. CO.

JEWELS.

Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R, Vol. 48-465.

JEWEL COMEDIES.

Blue Sunday (Lyons-Moran).
Roman Romeos (Lyons-Moran).
A Monkey Movie Star (Joe Martin).

SPECIAL ATTRACTIONS.

Desperate Trails (Harry Carey). R-115; C-291.
The Kiss (Carmel Myers). R-236; C-395.
Short Skirts (Gladys Walton). R-340; C-395.
Man Trackers (George Larkin). D-437; C-493.
Luring Lips (Edith Roberts). R-539; C-589.
Danger Ahead (Mary Philbin). R-732; C-789.
A Daughter of the Law (Carmel Myers). R-828; C-885.
Opened Shutters (Edith Roberts). R-931.

SERIALS.

The Diamond Queen (Eileen Sedgwick).
The White Horseman (Art Acord).
Do or Die (Eddie Polo).
The Terror Trail (Eileen Sedgwick).

WESTERN DRAMAS.

(Two Reels Each.)

The Shadow of Suspicion (Eileen Sedgwick).
The Man Who Woke Up (Hoot Gibson).
Beating the Game (Hoot Gibson).
Both Barrels (Jack Perrin).
The Valley of Rogues (Jack Perrin).
The Danger Man (Jack Perrin).
Range Rivals (M. K. Wilson).
The Rim of the Desert (Jack Perrin).

CENTURY COMEDIES.

(Two Reels Each.)

The Smart Alec (Harry Sweet).
Third Class Male (Charles Dorety).
The Whiz-Bang (Bud Jameson).
Golfing (Brownie, the Dog).
Alfalfa Love (Brownie the Dog).
In Again (Harry Sweet).
High Life (Harry Sweet). R-831.
The Clean Up (Baby Peggy Jean).
Hold Your Breath (Charles Dorety).

STAR COMEDIES.

(One Reel Each.)

An Awful Bull (Billy Fletcher).
The Skylark.
While New York Snores (Billy Fletcher).
The Champ (Billy Fletcher)
A Model Made.
Twelve Hours to Live.
His Unlucky Berth.

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS.

Penny of Top Hill Trail (Bessie Love). R-89; C-267.
Hearts and Masks. R-209.
The Servant in the House. Vol. 46, P-248.
Dangerous Toys. R; Vol. 49, P-989.
Snooky's Twin Troubles (2 Reels). R-830.

MONTE BANKS COMEDIES.

His First Honeymoon.
Bride and Gloom.
In and Out.
Peaceful Alley. R-830.

HALLROOM COMEDIES.

(Two Reels.)

Their Dizzy Finish. R-641.
Circus Heroes. R-848.
A Chile Romance. R-111.
Friday the Thirteenth. R-237.
We Should Worry. R-436.

Serial.

Miracles of the Jungle.

CURRENT FILM RELEASE DATES

PIONEER FILM CORP.

Indiscretion (Florence Reed—Six Reels).
A Man There Was (Victor Seastrom—Six Reels). R; Vol. 43; P-1682.
Beyond the Crossroads (Ora Carew—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.
A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (15 Episode Serial).
Oh! Mary Be Careful (Madge Kennedy).
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

W·W·HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

ZANE GREY PICTURES, INC.

The U. P. Trail (All-Star—Seven Reels.) R-434; Vol. 47, P-386; C-R, P-580.
The Man of the Forest. R-434, C-603.

J. PARKER READE, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; P-639; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTONS.

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.
The Face of the World. R-538; C-589.

J. L. FROTHINGHAM PRODUCTIONS.

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN.

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.
The Journey's End. R-113; C-589.

RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

METRO PICTURES CORP.

Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels. R; Vol. 49, P-194; C-R. Vol. 49, P-360.
Feb. 7—Passion Fruit (Doralina—Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-747; C-47.
Home Stuff. C-47; R-747.
Fine Feathers. R-847; C-493.
Over the Wire (Alice Lake). R-116; C-943.
The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
The Conquering Power (Rex Ingram Prod.). R-339; C-493.
Big Game (May Allison). 6 Reels. R-829.
A Trip to Paradise (Bert Lytell) 6 Reels.
The Match Breaker (Viola Dana).

NAZIMOVA PRODUCTIONS

Camille.

C. E. SHURTLEFF, INC.

Mar. 14—The Little Fool (Star Cast). R; Vol. 49; P-411; C-R, P-469.

S-L PRODUCTIONS.

Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

BUSTER KEATON COMEDIES.

February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

FIRST NAT'L EXHIBITORS

Jim the Penman (Lionel Barrymore). R; Vol. 49, P-518; C-R, P-581.
Love, Honor and Behave (Mack Sennett Production). C-R; Vol. 49, P-469; R-515.
The Passion Flower (Norma Talmadge). 6,953 Ft. Vol. 49, R-758; C-R, P-823.
The Oath (R. A. Walsh). R; Vol. 49, P-881, C-947.
Not Guilty (Sidney Franklin Production).
The Girl in the Taxi (The Carter DeHavens).
Bob Hampton of Placer (Marshall Neilan Production). R-90; C-267.
Gypsy Blood (Pola Negri). R-321; C-387.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-536.
The Sky Pilot (Cathrine Curtis Productions) R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 feet). R-641, C-803.
Peck's Bad Boy (Jackie Coogan). R-87, C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Golden Snare (Curwood Production). R-438; C-943.
Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234; C-395.
The Sign on the Door (Norma Talmadge). R-541; C-789.
Nobody (Jewel Carmen-Roland West Prod.). R-636; C-695.
The Child Thou Gavest Me (Stahl prod.).
A Midnight Bell (Charles Ray). R-831; C-885.
Toonerville's Fire Brigade (2 Reels). R-830.
Wedding Bells (Constance Talmadge). R-930.

"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.
The Oath (R. A. Walsh Prod.).

L·J·SELZNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES.

Poor, Dear Margaret Kirby. 5,500 Ft. R; Vol. 49, P-411; C-R, 823.
The Miracle of Manhattan. R-92; C-267.
The Girl from Nowhere. R-539.
Remorseless Love. R-827.

EUGENE O'BRIEN STAR SERIES.

Worlds Apart. L-5,980 Ft. R-206.
Gilded Lies. R-878; C-387.
The Last Door. R-431; C-589.
Is Life Worth Living? R-541.

OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5.261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639.

CONWAY TEARLE STAR SERIES.

Bucking the Tiger. R-206; C-387.
The Fighter. R-830.

SPECIAL PRODUCTIONS.

The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.
Who Am I? R-440.
The Midnight Patrol. R-441.

NORMA TALMADGE (REISSUE).

Ghosts of Yesterday.

SHORT SUBJECTS.

(Released by Select.)

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

SELECT.

The Servant Question (William Collier).
Just Outside the Door (Edith Hallor).

REPUBLIC.

The Great Shadow (Six Reels).
Man's Plaything.

ASSO. EXHIBITORS

FEATURES.

The Riddle: Woman (Geraldine Farrar).
The Devil (George Arliss).
What Women Will Do (Anna Q. Nillson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES.

(Two Reels Each.)

Now or Never.
Among Those Present.

VITAGRAPH

SPECIAL PRODUCTIONS.

Black Beauty (Jean Paige). R; Vol. 48, P-555; C-R, P-668.
The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford.

ALICE JOYCE.

Cousin Kate. Vol. 48, P-598; C-R, Vol. 49, P-581.
Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.
The Inner Chamber (Six Parts).

CORRINE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.
What's Your Reputation Worth? R-759; C-R, 823.
The Single Track.
Moral Fibre.

EARLE WILLIAMS.

The Romance Promoters.
It Can Be Done. R; Vol. 49, P-991; C-395.
The Silver Car. R-541; C-47.
Lucky Carson.
Bring Him In

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991.
The Secret of the Hills

ALICE CALHOUN'S PRODUCTIONS.

The Charming Deceiver. R; Vol. 49, P-994; C-493.
Closed Doors: R-433; C-803.
Peggy Puts It Over.
The Rainbow.
The aMtrimonial Web.

LARRY SEMON COMEDIES.

The Rent Collector. R-881; R-429.
The Bakery. R-642.
The Fall Guy.
The Bell Hop.

JIMMY AUBREY COMEDIES.

The Mysterious Stranger.
The Nuisance.
The Back Yard.
The Applicant.
The Riot.

CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

SERIAL.

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49, R-877.

MISCELLANEOUS RELEASES

ALL-AMERICAN FILM CO.

The Spirit of '76. R-634.

KINETO COMPANY OF AMERICA, INC.

Kineto Reviews.

(Released Through National Exchanges, Inc.)
(One Reel.)

Morocco the Mysterious. R-204.
Naturalist's Paradise. R-210.
Birds of Crags and Marshes. R-204.
Peculiar Pets. R-204.
Down in Dixie.

Second Series.

Was Darwin Right?
Bonnie Scotland.
Birds of Crags and Marshes. R-204.

CURRENT FILM RELEASE DATES

CHARLES URBAN'S MOVIE CHATS.

(Released Through State Rights Exchanges.)
First Series from No. 1 to 226, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

MAX LINDER.

Be My Wife. R-750.

MARC KLAW, INC.

J' Accuse. C-495.

U. S. NAVY.

Our Navy in Action (Two Reels). R-751.

NATIONAL EXCHANGES, INC.

Welcome Children.
Shadows of the West (Hedda Nova).
The Lotus Blossom.
The Great Reward (Serial—Francis Ford and Ella Hall).
King Cole Comedies (One-Reel Each—Bobby Burns).
Sun Comedies (Edna Shipman and John Junior).
Kineto Reviews (One-Reel Educational).

F. B. WARREN CORP.

The Blot (Lois Weber Production). R-930.

TEMPLE PRODUCING COMPANY.

Johnny Ring and The Captain's Sword. 4,670 Feet.

RUSSELL PRODUCTIONS

Frank Briadwood Series (Two Reel Westerns).
Leon Maloney Series (Two Reel Westerns).

CAPITAL FILM COMPANY.

Ranger and the Law (Lester Cuneo).
Lone Hand Wilson (Lester Cuneo).
Fritzi Ridgeway Series (Two Reel Westerns)
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-P, P-1002; Ex. Vol. 48, P-62; Vol. 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.
March—The Nut (Douglas Fairbanks) R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.). 6,000 Ft. R-113; C-395.

ARROW FILM CORP.

Features.

Headin' North (Pete Morrison).
Cyclone Bliss (Jack Hoxie). R-92.
Dead or Alive (Jack Hoxie).
The Sheriff of Hope Eternal (Jack Hoxie). R-115.
The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber).
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.

Serials.

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies.

Broadway Series.
Hank Mann Series.
Spotlight Series.

Novelty.

Sport Pictorials (One Reel Each).

STATE RIGHT RELEASES

ADVENTURES OF TARZAN SERIAL SALES CORP.

Adventures of Tarzan (Serial—Fifteen episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS.

The Lonely Heart (Kay Laurell).

ALLIED DISTRIBUTING CORPORATION.

Alt and Howell Comedies.

(Two Reels Each.)
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May 15—Liquorish Lips.

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AYWON FILM CORP.

The Fighting Breed (Snowy Baker). R-930.
The Jack Rider (Big Boy William). R-930.

BLANCHFIELD.

The Tell Tale Eye (Allen Russell).

CELEBRATED PLAYERS FILM CORP.

(Gump Cartoons.)

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A Terrible Time.

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Love and Law.
Mixed Pickles.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum). R-434.
The Struggle (Franklyn Farnum). R-89.

EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.
Straight from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Hush (Clara Kimball Young). R-87; C-149.
Charge It (Clara Kimball Young). R-848.
Heedless Moths (Audrey Munson). R-748.

COMMONWEALTH.

The Hidden Light (Dolores Cassinelli). R-877.

CIRCLE FILM ATTRACTION.

The Devil's Confession. R; Vol. 49, P-44.

C. B. C. FILM SALES.

Screen Snapshots (Twice a Month).
Star Ranch Westerns (Every Two Weeks—Two Reels).
Heidi (Two-Reel Prizma).
The Nightingale of Paris (French Drama—Zany Mieus).
Pirates of the West (Two Reels—C. Edward Hatton). C-754.
Screen Snapshots No. 22. C-754.
Queen of Hearts (Two Parts). R-207.
Screen Snapshots No. 23 (R-204).

Hall Room Boys-Comedies.

(Two Reels).
High and Dry. R-309.
Tough Luck. R; Vol. 49, P-409.
In Bad Again. R-204.

GEORGE H. DAVIS.

Isobel, or The Trail's End. R; Vol. 47, P-645; Ex. Vol. 49, P-156.

EXPORT AND IMPORT FILM COMPANY.

The Mask (Seven Reels—Hedda Nova-Jack Holt). R-91; C-695.
Kazan (Seven Reels—Curwood Story). R-85; C-189.

THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

FILM DISTRIBUTORS LEAGUE

(Reissues)
Aug. 28—Manhattan Madness (Douglas Fairbanks).
Sept. 4—Market of Vain Desire (H. B. Warner).
Sept. 11—Jungle Child (Dorothy Dalton).
Sept. 18—American Aristocracy (Douglas Fairbanks).
Sept. 25—The Gun Fighter (Wm. S. Hart).

GRAPHIC.

Mother Eternal (Vivian Martin—Seven Reels). R; Vol. 49, P-990; C-45.

HOWELL SALES CO.

The Hope Diamond Mystery (Serial).
You Find It Everywhere. R; Vol. 49, P-413; C-R, P-581.

JAXON FILM CORP.

The Rich Slave. R-747.

PINNACLE PRODUCTIONS.

Skyfire (Neal Hart) R-324.
Danger Valley (Neal Hart). R-433.
March 15—God's Gold (Neal Hart).

Pinnacle Comedies.

Why Change Your Mother-in-Law?
Shimmy Isle.

HERZ FILM COMPANY.

The Love Slave (Lucy Doraine). Vol. 48, P-817.

GAUMONT COMPANY.

In the Clutches of a Hindoo (Serial).
The Fall of a Saint. Vol. 46, P-690.

JOE HORWITZ.

Dollars and Destiny (Paul Capellani).

J. W. FILM CORPORATION.

Every Man's Price (Grace Darling).

HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

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RICHARD KIPLING.

Outlawed. R-327.
The Battlin' Kid.

VICTOR KREMER.

Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).

GEORGE KLEINE.

Quo Vadis (Eight Reels).
Julius Caesar (Six Reels).
Conquest Programs (Eleven Programs Totaling Eighty Reels).

BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

PACIFIC FILM COMPANY.

George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Weels—Every Two Weeks).
The Call of the Wild. R-323.

PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

C. B. PRICE CO., INC.

Your Daughter—And Mine (All-Star Cast). Vol. 48, P-964.
His Pajama Girl. R-321.

PRIZMA INCORPORATED.

Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625.
A Day with John Burroughs. C-754.

PRODUCERS' SECURITY CORPORATION.

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.
Diane of Star Hollow. R-880, C-47.
On the Trail (Two-Reels). R-438.

SUN-LITE COMEDIES.

Bride and Broom. R-732.
Baby-Baby.
Mother's Lamb.
Don't Mary.

REELCRAFT PICTURES.

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Washed Out.
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Scream Street.
Lion Liars.

Mirth Comedies.

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Chick Chick. R-634.
Chick Chick.
Vacation.

RADIOSOUL FILMS.

You and I. R-310; C-R, Vol. 49, P-860.

M. B. SCHLESINGER.

Things Men Do. R; Vol. 49, P-628.

SONORA FILMS.

The Twice-Born Woman. R-235. C-789.
Tradition. R-441.

SUNRISE PICTURE CORPORATION.

The Price of Silence (Peggy Hyland). Vol. 48, P-150; C-R, P-282.

SUNNY WEST FILMS.

Judge Her Not. R-235.

TRI-STAR PICTURES COMPANY.

Dazzling Miss Davidson (Marjorie Rambeau).
How a Woman Loves (Marjorie Rambeau).
She Paid (Marjorie Rambeau).
Mrs. Balfame (Nance O'Neil).

WESTERN PICTURES EXPLOITATION.

A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).

WILK AND WILK.

(Lee Kids Comedies).

The Circus Imps.
The Dixie Madcaps.

WORLD FILM CORPORATION.

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757.

PROJECTION

By F. H. RICHARDSON

Vancouver Criticism

The good brother whose criticism of Vancouver called forth a somewhat caustic reply by a Vancouver Brother in a recent issue, has written at some length, and I feel it is only just that his viewpoint be set forth. While he is not at present located in Alberta, but in Saskatchewan, he holds a first-class Alberta license (according to my understanding no dub in technical knowledge holds a first-class Alberta license). I might add that when he wrote the Edmonton criticism, he was holding a Saskatchewan license. He says:

First I want to say that in criticising Vancouver projection I had absolutely no axe to grind. I do not know any of the Vancouver men, and have never had any dealings with them. I might add that Vancouver should not object to fair criticism, which it knows if fair, but rather should invite it, because fair criticism always tends to improvement. With regard to the criticism of the Allen Theatre, this theatre was called to my attention by a friend who said: "You have yourself claimed the Vancouver men are very good. Why not take a look in at the Allen?"

When I went to that theatre I was not expecting to see anything very bad, but the projection certainly was not good. The picture being shown was Pauline Frederick in Madam X, and it was in focus one second and out the next. Now this was all in one scene, and to say it was in the photography is absurd. It either was in faulty adjustment of tension springs, which I think may have caused the trouble, or was due to a film with flat spots. But the latter is rare nowadays, with the drying drums they are using. (Could not very well have been tension springs, brother, because if the trouble was there, it certainly would not have been confined to one scene.—Ed.)

Claims Unfairness

My criticism of Vancouver was brought forth in the first place by reason of the fact that you have always praised Vancouver. Now, Mr. Richardson, that is unfair to Alberta and Saskatchewan men, because they put on just as good screen results, and in most cases better than Vancouver. Also we have a good examination. When it comes to technical knowledge, we have men such as Milton O. Field, of Lethbridge, William B. Allen, of Edmonton, and many others.

There are two theatres in Vancouver which put on what I call real projection. They are the Colonial and the Rex. The Capitol had fine projection when I was there on a second visit, in so far as what came through the lens part be concerned, but there was too much light in the auditorium. When I wrote the cricicism I was working in a small town theatre in Saskatchewan, but had I projected a picture like the one I saw at the Allen, I would have been fired, and no questions asked. Here on the Prairie one is hired as a projectionist to project pictures, and the excuse that he has poor carbons or that the orchestra lights are bad won't go, because Mr. Manager would reply: "Well, I hired you to project. If those things are wrong, you should have said so."

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

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Again Repeats

I again repeat: whose ever the fault may be, Vancouver projection is not up to the work in Calgary, Lethbridge, and a few other Alberta towns. More than that, the best projection I have ever seen was in the Lyric Theatre in Swift Current. I understand this is an Allen house.

I praised the work of Milton O. Field at the Empress in Lethbridge, because he was using two old projectors with A. C. at the arc, and is stealing the current at change over. He was also getting better results on the screen than the results I saw in more than one high-class house in Vancouver.

Now, Brother Richardson, I do not claim to be a projection engineer, but I have, nevertheless, spent years of actual study on projection, and will undertake to hold my own with Brother Thoreau or any other Vancouver projectionist in a technical argument. I did not try the Vancouver examination, but I expected more from that city than from any other, because of the fact you have spoken very highly of the men there.

Making My Meaning Clear

As I said in the beginning, I think it is only fair that the good brother's viewpoint be set forth, at least to this extent, and now I want to make my meaning clear. I have spoken very highly of Vancouver, because British Columbia was the first government to adopt a real projectionists' examination anywhere in North America, so far as I know, and mind you I am not crawfishing to any extent whatever in anything I have said about Vancouver. I would, however, suggest to the Vancouver local union that if its men were careless in their work, the local ought to take some means of checking up and eliminating carelessness, because that sort of work is not going to get the local ahead.

The brother said he had no axe to grind. Beg pardon, but you made a misstatement there. You had a very large one to grind, and the axe was composed of just a little bit of, perhaps not jealousy, but something very close to it, over what I have been saying about Vancouver.

In this connection I would like it to be clearly understood that what I have said about Vancouver is in no way, shape, manner or form meant to convey the idea that Vancouver is putting on any better work than is put on in Alberta, Edmonton and many other towns and cities of Alberta and Saskatchewan, but here is one item it is very easy to overlook. I have gone into many theatres and found really fine screen results, but it required only a glance into the projection room to determine the fact that its fine results were being obtained at an enormous loss in efficiency.

In other words, by intelligent procedure the same fine results could have been had with very much less loss and that is one place where technical knowledge steps in.

Please understand I am in no way criticising the Alberta and Saskatchewan examination.

HAVING A BANG UP TIME

Providence, Rhode Island, projectionists on their second annual outing, at the Hummocks, Sunday, July 31, 1921.

Not having perfect knowledge of these examinations, I could not very well criticise them, nor have I any reason to know or suppose they are any less complete than the British Columbia examinations. Alberta has a lot of good men.

There is Allen of Edmonton, of whom I have indisputable evidence that he is probably as well posted in the technics of his profession as any man in this country. I also have every reason to believe that Milton O. Field is a corking good man, and there are plenty of others.

This department and its editor are trying to the best of their ability, in all things they do, to serve the best interests of all concerned. Like all human agencies, they are not infallible, and make mistakes. I simply have to use what brains God Almighty gave me the best I know how, and depend upon readers of this department to look with kindly charity upon those things which might be better, if the department were blessed with a better editor and—there you are.

Excellent Installation

Fred C. Shivers, projectionist, Rose Theatre, Glendive, Montana, of which Thomas E. Vallancey is proprietor, sends in the accompanying photograph of his projection room installation. With some exceptions, this installation is excellent.

The lamp houses are piped into the vent flue, underneath which a fan is suspended. The port shutter arrangement, while it could be improved, is, by comparison with others, very excellent, in that the fuses are located directly over and quite close to the most probable source of film fire.

The lens ports are probably stopped down to the actual ray, but (and now comes the criticism), the walls of the room are apparently white, or at least very light in color, and this, particularly as applies to the front wall, is very bad, in that it makes it impossible to see the picture sharply except when the projectionist's eyes are right up against the observation port.

Another thing. The observation port is round in form and none too large. If I took charge of that room, about the first thing that I would ask, would be that those observation ports be chopped out to just about the size of the entire iron casing over them, not including the top of the shutter.

This, I think, would give a port about fourteen inches wide by eighteen inches wide, which is two inches too narrow. Some day projectionists and exhibitors are going to wake up to the fact that small observation ports constitute a crime against the picture on the screen, as well as a crime against the projectionist himself.

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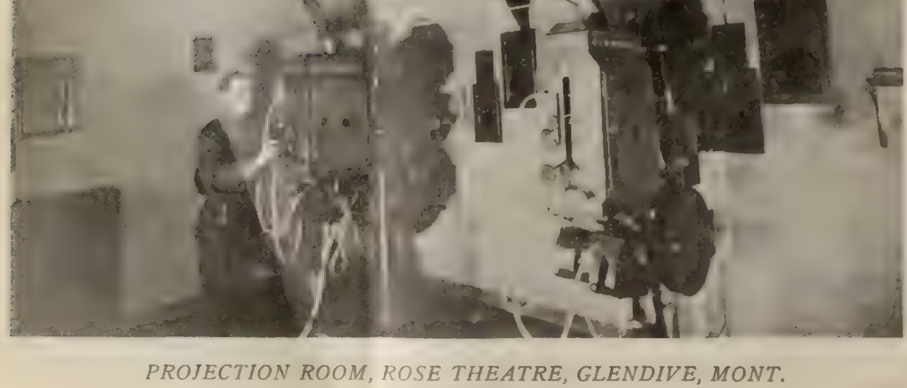
Another Thing

Another thing. In order to save space, I have amputated the bottom of the photograph, but it shows the conduit of the projection circuit coming up out of the floor apparently about sixteen or eighteen inches behind the rear of the lamp house. Now, if I had been installing that plant, I would have placed those conduits exactly where they are, and would have set the projector back, so that I could pass between the projectors and the front wall.

Why in heaven's name is it that everyone seems to think a projector ought to be jammed right up against the front wall? Of course, if the condition is such that a very short E. F. projection lens is necessary, then it is advisable to set the projector as close to the wall as you can get it, because the light beam would spread rapidly, but under ordinary conditions the setting of the projector back so that the end of the shutter shaft is eighteen inches from the wall would not necessitate a projection port more than six inches in diameter.



PROJECTION ROOM, ROSE THEATRE, GLENDIVE, MONT.

This installation wins the approbation of the Projection Department

Now, Brother Shivers, do not bite me. When photographs are sent in, the mere publication of them may please the individual, but outside of that it accomplishes no real good. The good comes from comment on those things which are excellent, and those things which deserve criticism.

Bad Place for Lamp

Oh, yes, another thing. I notice there is an incandescent lamp hung right square over, and just above the left hand observation port, which is the worst possible place for it. The right hand one is a little better, though not much. Under that condition, with the lamp lighted, I absolutely defy Brother Shivers, or anybody else to stand in projection position and tell me whether the picture is in charp focus or not in sharp focus. IT CAN'T BE DONE!

Incidentally, if some of you fellows want to take a chance, send in a good photograph of your projection room and I will publish the same, commenting thereon. If you don't want your name used, all right. I will omit it and the location also, if you desire it, although you ought to be willing to take your medicine, even though it happens to contain some red pepper and a little of that which is bitter.

G. E. High Intensity Arc

I am in receipt of a letter from Mr. Cameron, of the general office of the General Electric Company, Schenectady, N. Y., which reads:

> Dear Mr. Richardson: I have just read, with a great deal of interest, your comments on the General Electric high intensity projection mechanism, as set forth in the projection department of July 23d issue. I believe you have presented the matter in a way which is fair to the projectionist, to yourselves and to our company.
>
> The only comment I might make is that we are rather proud of the equipment and record of our Illuminating Engineering Laboratory and they absolutely guarantee the statement that these lamps produce twice as much light as does the old projection arc when both are operating at 75 amperes. These measurements have been checked, not only in the laboratory, but by actual measurements of screen intensities in theatres.
>
> The use of an arc of this nature presents another interesting feature. The knee of the efficiency curve comes above rather than under 100 amperes; that is to say, this arc at 100 amperes shows a greater efficiency in foot candles per watt than it does at 75 amperes. At 150 amperes, the efficiency is about the same as at 75 amperes, which means that above 100, the rate of increase over the old type of lamp becomes greater. It has been our experience in searchlight work that at higher current, 200-300 amperes, a proportionate increase in efficiency is not obtained.

We Live to Learn

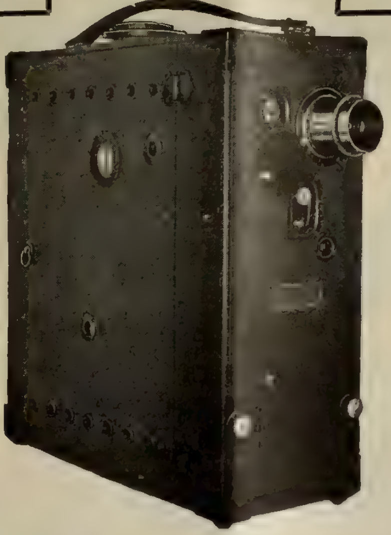
All right, Brother Cameron. We live to learn. I am free to admit that since writing the July 23 article, I have run into a new angle which promises to change matters considerably.

My present information is that the high intensity crater is very decidedly smaller, at a given current value, than the crater of the old arc. If this is true—and I guess there is no doubt about that—it means that a decidedly higher amperage can be used efficiently through a projector optical system than is possible with the old style arc. I should also imagine it would mean a thickening of the incandescent layer on the face of the crater, which ought to result in a somewhat higher light intensity per unit of area.

I feel that we have considerable yet to learn about the high intensity arc as applied to projection work.

With regard to your recommendation concerning relative efficiency at different amperes, it is interesting to say the least. Can you offer any explanation of the why and wherefore?

I trust you will pardon me for discussing



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(1646)

your letter openly in print. I am doing it because I believe that it is through the discussion of these points that the man who is going to handle a light becomes interested in it, and in understanding the various differences between it and the old style arc, therefore I believe you will agree with me that no harm can be done from such discussion and considerable good may result therefrom.

Fire Extinguisher

A projectionist from Massachusetts submits the following:

> In examining the third edition of the Handbook, a few things occurred to me which might be of interest to you. There probably have been a number of schemes presented, applying to extinguishing film fires. Here is one which, while it may already have been used, will work.
>
> Connect up the projector magazines, or the storage magazines, as the case may be, with a tank of carbon dioxide gas under heavy pressure. The tubes or pipes from the gas tank to the magazines should have an inside diameter of at least one inch, and the gas tank should be near the projector. A large, hand-operated valve ought to be satisfactory. In case of fire just "give 'er the gas." It will be necessary to have a small trap valve at the top of the magazines to let out the air when the gas enters.
>
> Carbon dioxide will not support combustion. The gas may be obtained from soda fountain supply dealers, or to experiment with, you can collect some that is given off from your home brew. Yeast in sugar solution breaks the sugar down into alcohol and carbon diovide.

En Efficiency

> Next: On page 294 of the Handbook, you place emphasis on the efficiency of arcs. When local generating outfits are used for the arc only, it is a simple matter to save the wasted energy used in the resistance. The resistance is only necessary during the instant the arc is being struck. After striking the arc, it may be cut out and the voltage of the generator lowered by adding field resistance. A solenoid can be connected in series with the arc, so that the necessary changes and connections can be made automatically.
>
> The diagram illustrates such an arrangement. D is a disc on the end of the plunger. On striking the arc the plunger raises, thus closing the circuit between A and A'. This cuts out the field resistance and puts in the arc resistance.
>
> After drawing the arc, the current decreases, and the plunger falls. The arc resistance is then cut out and the generator voltage is lowered by the addition of field resistance. The solenoid should have approximately the following dimensions: length five inches; 100 turns of number eight double cotton covered magnet wire; diameter of plunger one inch. It may be necessary to have a spring on either end of the plunger, so that it can be adjusted to drop when the current is normal.

Questions Explanation

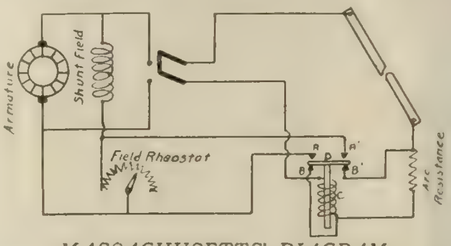
> Next: Some place in the Handbook you made the statement that an arc can be made to burn again after breaking the circuit if the switch is closed again after a short interval. I do not think your explanation of this minor detail is quite correct, because I do not believe that carbon volatilizes, in the true sense of the word. I believe that carbon monoxide is formed. This burns to carbon dioxide, and neither of these gases are conductors.
>
> The medium in an arc is highly ionized, therefore it conducts current. After breaking the arc, the medium remains ionized for a short period. If the current is turned on again while the medium is partly ionized, it will pass through the gap and re-form the arc.
>
> I have written this letter because I thought it would be of interest to you. If you think it would be of interest to others, I have no objections to having it, or any part of it published. Please omit name.

What's the Objection?

Yes, the letter is of interest all right, but what is the objection to the name? I have always believed that letters bearing the name of the writer were of greater interest to our readers than those that do not. Just why this is I really do not know, but presume it is because we like to know who is talking to us.

As to the carbon dioxide gas proposition, why I really do not know. The thing is of interest, but unfortunately I have neither time or facilities for testing it out.

Film in burning supplies its own oxygen, therefore I doubt if it could be smothered out with gas any more than it can be smothered by excluding the air. Oxygen, as you know, is necessary to combustion. The reason ordinary fires can be smothered by excluding the air is that without a constant supply of oxygen, the fire must go out, and with the air excluded, there is no oxygen. In the case of celluloid, it is different, because in the process of combustion oxygen is released.



MASSACHUSETTS' DIAGRAM

Showing his plan of making changes and connections automatically

Well, anyhow, I am printing the matter for those who may wish to experiment.

As to the scheme for eliminating resistance, I also am not certain about the practicability of that either. Except in the case of a low voltage generator—a dynamo which generates current of such low voltage that very little ballast resistance is required. A generator is presumed to operate at its greatest efficiency at the voltage it is expected normally to generate.

All Right for 70 Volts

Your plan probably would work all right with a 70-volt generator, but with a 110-volt dynamo, I doubt it. I do not believe you can operate a 110-volt generator at 60 or 65 volts successfully. There would either be heating or serious loss of efficiency.

If you had qualified your statement by saying it held good for generators designed to operate at not exceeding 70 volts, I would have said, "Yes, it is all right," but it must be remembered that in modern projection, the amperage is such that usually an arc of 60 or more volts is carried, so that there is not very much loss in the resistance anyway.

As to the Cause

As to the statement with regard to what causes the arc to re-set, why I do not know anything about it. My design in the statement in the Handbook, page 291, was merely to convey an idea of why certain things occurred, and so long as the matter is made sufficiently clear for the purposes of the projectionist I am satisfied. Of course, it would be well to have such things absolutely technically correct, but it would take about two life times to acquire sufficient knowledge to get everything in so wide a field as that covered by the Handbook technically correct.

Summing up, my comments on your letter, I will say that the things named are interesting, and, with certain reservations with relation to the generator matter, possibly correct, although like the canny Scotsman, "I hae me douts."

It Cannot Be Done

A Connecticut man, whose name and address for obvious reasons are suppressed, says:

> I am very anxious to secure a motion picture apparatus license for Massachusetts, as I am offered a position providing I can get the necessary license. I already hold a Connecticut State License; also one for Providence, R. I., and have considerable experience in that line of business, but realize the examination in Massachusetts is quite stiff; hence would like to get a line on the technical knowledge necessary to pass in that State.
>
> If you can send information which will enable me to get a Massachusetts license, or refer me to some good reputable school or teacher who would guarantee a Massachusetts special license, I am willing to pay you for same and your trouble in helping me. I have one of your handbooks and value it highly, which is the particular reason I am writing you for advice and help, as I feel you are the one who can give me the information that I seek better than anyone else.

Know of None

My friend, I would be glad to give you any possible real help and at the same time do justice to all concerned. I cannot direct you to any "good reputable school" because I know of none such. Any school of projection to be worth the name MUST give a course of at least a year or year and a half, six months of which must be coupled with actual practical theatrical projection.

I do not regard any school that simply coaches men to pass an examination as reputable. I regard such a school as nothing else than a swindle on the "student end," as well as on the motion picture industry.

The whole trouble with yourself, like thousands of others, is that you failed to give your profession the deep study it should have received. You skate along the line, figuring on just getting by. You have two licenses and a lot of experience; also you have a handbook and have access to the Projection Department.

No Reason for Fear

If you had done your duty by yourself and by the profession you have selected, you certainly would have no legitimate reason to fear the Massachusetts examination.

And suppose I do give you what you ask for? Do you realize what a real examination is? It is not just a lot of set questions the examiner asks you, for instance, "How would you locate a grounded coil in a rheostat?"

Your answer is of such nature that he sees that you thoroughly understand how to locate such a ground; or he gives you a rheostat with a grounded coil and asks you to locate it. You proceed to do it working unhesitatingly, thus giving evidence that you know what you are doing.

That Settles It

That settles it. The examiner immediately makes up his mind you understand grounds and how to locate them, et cetera, and he is not likely to ask you any more questions on that subject.

On the other hand, you hesitate, or you stutter in your replies, thus conveying the impression that while you may be able to dope it out you do not really know much about it. The examiner immediately asks other questions, in order to find out exactly what you do know, and so it goes on through a real competent examination.

Fundamental Knowledge

The point I am making is this: To pass any kind of an adequate examination you must possess fundamental knowledge, and all the rapid fire coaching by a school or anyone else is not going to give you that. I am sorry, old man, but I cannot help you. Take my advice, get down and do some good hard studying. Learn your business thoroughly and then look the whole world squarely in the face, unafraid and unashamed.

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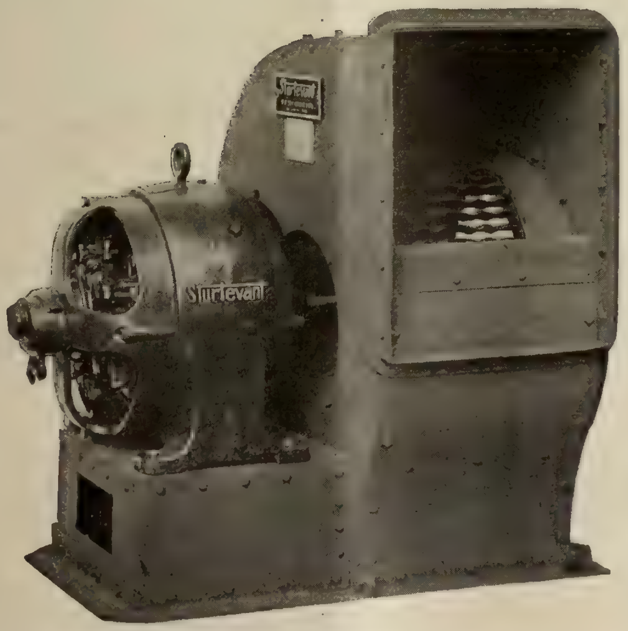
For Theatre Ventilation

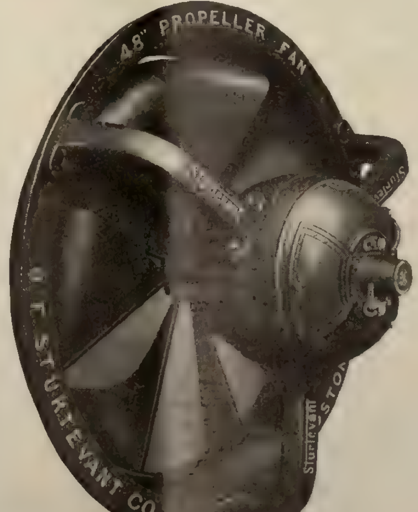


If you are contemplating the construction of a new theatre, or are already operating a theatre, proper ventilation is essential.

The progressive up-to-date theatre is the one thoroughly equipped in every way to take care of its patrons. Such a theatre has good projection, a modern organ, or well conducted orchestra playing the best music, and above all, the atmosphere is delightfully refreshing at all times. A theatre of this kind can, and does exhibit the best pictures; it can afford to, because the best class of people are attracted to the better class houses.

We are specialists in the proper Ventilation of theatres large and small. Our Engineering Department will gladly show you how your theatre can be made more comfortable through proper Ventilation.

In addition to the regular standard Sturtevant Equipment for the larger theatres we also are prepared to furnish direct connected Electric Propeller Fans in all sizes suitable for the smaller and medium sized houses. Write at once for a copy of the Sturtevant Bulletin.



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Better Equipment

Conducted by E. T. KEYSER

These Tools Will Be Found Mighty Handy Around the Up-to-date Picture Theatre

FOR years, Sargent has been telling the exhibitor how to build lobby displays and arrange attractive stage settings, by utilizing the material furnished by the producer in combination with home-made accessories of cardboard, fibre board, and lumber.

And he has not only shown what may be done, but has backed up his advice by illustrating and describing the displays of exhibitors produced along the lines recommended by him.

But, on one subject, Sargent has been exceedingly silent. He has not told our readers the tools necessary to produce these works of art with the greatest ease and in the shortest time.

And the odd part of it is that Sargent himself is an amateur mechanic of no mean ability, and if there is aught lacking in his own private kit of wood working tools that an amateur could use to advantage, it is because someone must have borrowed it.

Sargent's Prescription

So, we have asked him to give us a list of the wood-working tools which he believes would enable the exhibitor to run a successful scenic studio of his own, and here is what he recommends:

3 Saws (rip, crosscut and compass).
2 Hammers (large and small).
3 Planes (jack, smoothing and miniature)
1 Screwdriver.
1 Hand drill.
1 Brace and bits.
1 Doweling jig
Angle irons.
T's, corners and strips.
Screw eyes.
1 Mitre box.
1 Combination square set with inclinometer.
1 Glue pot.
Paste.
1 Pair tinners snips.
1 Pair Pincers.
Wire.
Screws, screw eyes and nails (assorted).
Paints as required.
2 Chisels.

And Now for the Projectionist

While Sargent has been devising new methods of drawing a crowd to the house, Richardson has been showing the projectionist how to get such a bully good result on his screen that the aforesaid crowd is bound to come back for the next performance.

According to Richardson—and he is absolutely right—the projectionist of today, in order to shine in his calling, must be an electrician, an optician and a skilled machinist.

A projectionist is like the navigating officer of a battleship. He is up in his conning tower in command of a multitude of delicately adjusted and extremely intricate mechanisms, upon the perfect functioning of all of which depends the success of his command.

But, unlike the naval commander, he has no large force of subordinates skilled in the repair and adjustment of his machinery. On the contrary, it is usually up to the projectionist to make his own repairs and adjustments, and, furthermore, to make them in double quick time, in order that the house may open on schedule and the showing of the picture to be as little interrupted as possible.

As this cannot be done without proper equipment of tools, we have asked Will C. Smith, formerly general manager of the Nicholas Power Company, and now president of the Motion Picture Equipment Corporation, of New York City, distributors of Power's projectors, for an itemized list of what he considers to be an ample and satisfactory tool kit for the projectionist.

Will C. Smith Itemizes

We are publishing the list herewith, as submitted by Mr. Smith, and would say in this connection that his experience as a practical projectionist and his knowledge of projector mechanism from the viewpoint of the proprietor manufacturer constitutes him a prime authority on the subject.

1 pair of 8″ cutting plyers.
1 pair of 8″ gas plyers.
1 pair of 6″ gas plyers.
2 pair of 4″ long nose plyers.
1 pair of 4″ square nose plyers.
4 screw drivers (8″, 6″, 4″ and 2″).
2 center punches.
1 set of pin punches.
1 set of drills from 1 to 60.
1 set of taps and dies from 2/56 to 5/16-18.
1 claw hammer.
1 large breast drill.
1 small breast drill.
1 pair of 6″ inside calipers.
1 pair of 6″ outside calipers.
1 10″ hacksaw frame.
1 package 10/ hacksaw blades.
1 12″ scale and one 6″ scale.
1 medium weight block hammer.
1 medium weight tinsmiths hammer.
1 small tinsmiths hammer.
1 heavy jack knife.
1 soldering iron.
1 8″ monkey wrench.
1 6″ monkey wrench.
1 8″ Stillson wrench.
1 rivetting set.
1 100-foot steel tape.
1 set of files.
1 ¾ Star drill and one ⅜ Star drill.
1 key hole saw.
1 18″ cross cut saw.
1 pair of 10″ snips.
Large and small oil cans.
3 small cold chisels (flat, cape and diamond point).
1 one pint gasoline torch.
Solder, solder paste, emery cloth and sand paper.
1 one-inch micrometer.
1 10″ combination square.

Alexander Helps Out

We also requested a number of our exhibitor readers to contribute to the discussion a list of tools of which their houses are equipped. The first one to kick in with his list is F. A. Alexander, Queen Theatre, Dallas, Texas, who writes as follows:

I am enclosing list of items furnished by my Projectionist; also list of tools that I keep around the theatre for general use. I don't believe that my booth is equipped as it should be, but as none of my employees have asked for anything in the way of tools I judge they have all that is necessary.

They only have to ask once for anything and I go and get it for I know that to do anything well you have to to have tools. However, I hope this will answer the purpose with best regards, I remain,

F. A. ALEXANDER.

Equipment of Projection Room

1 small emory wheel.
1 small vice.
6 screw drivers (assorted sizes).
3 pairs pliers (assorted sizes).
1 intermittent movement tool.
3 flat files.
1 small hammer.
1 adjustable wrench.
3 punches.
1 small hand drill press.

Other Tools

Hand saw.
Square.
Hammer.
Monkey wrenches.
Pipe wrenches.
Pinch bar.
Nail pullers.
Brace and bits.
Hatchet.
Pliers (assorted sizes).
Ladders.
Rules.
Chisels.
Tapes.
Tweezers.
Key hole saw.
Cold chisels.
Clamps.
Screw drivers,

Mr. Alexander's list may be a little bit short of what Mr. Smith recommends, but his spirit, as indicated by his letter, is certainly all that may be desired. It is possible that when the Queen's projectionist compares the two lists, he will come back to his boss with another requisition.

If any other exhibitor would like to join in the discussion and submit his idea as to what constitutes a complete tool outfit, we would be glad to publish it and also his comments thereon.

Takes a Simplex Course

E. C. Scobey, formerly inspector of equipment for the Film Exchange Managers of Indiana and Kentucky, has been engaged by the Exhibitors' Supply Company, Inc., exclusive distributors of Simplex Projectors for Indiana, to take entire charge of its Indianapolis repair department.

Scobey has been working under the Simplex factory experts for many weeks and just recently left for Indianapolis to report for duty.

Novelty Brick for Pert

The Pert Theatre, now being constructed on Chestnut street, Gillepsie, Ill., by John Pert & Son, former owners of the Star and Lyric Theatres at Lincoln, Ill., measures forty-four by one hundred and thirty-two feet, is of concrete and steel construction with a front of novelty brick.

Andrew Carnegie said:

"Put all your eggs in one basket and watch that basket."

Mr. Carnegie was a successful man.

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GRAUMAN'S NEW THREE MILLION DOLLAR PICTURE THEATRE
The concrete used in this edifice would be sufficient for a sidewalk, three inches thick, four feet wide, and one hundred and ten miles long

Grauman's New Theatre Takes As Much Concrete As 110 Miles of Sidewalk

As an indication of the magnitude of picture theatre building operations now under way, the following data regarding Sid Grauman's three million dollar house, the Metropolitan, now being erected in Los Angeles will prove interesting.

Spanning the extreme top of the auditorium and supporting the upper five stories of the building are ten reinforced concrete trusses. Each of these ten trusses is one hundred and thirty feet in length, sixteen feet in depth, six feet in width at the top and, tapering, three in width at the bottom. The nearest approach to a truss of this size was built early in the present century by a French engineer, merely as an experiment, according to Roy C. Mitchell, chief engineer for the Edwin Bergetrom architects, in charge of construction. This truss was eighty-seven feet in length.

Million of Pounds Dead Weight

Representing each a million pounds dead weight, each of the Metropolitan trusses contain seventy tons of steel and two hundred and fifty cubic yards of concrete. Every truss is supported at both ends by a double-cored column six feet in diameter, which reaches approximately from the eighth floor to the first.

Without employing any of its safety factors, each truss will bear 700,000 pounds and if necessary five times that amount. In other words, seven railroad box cars weighing 100,000 pounds can be placed on a single truss or a train of seventy cars on the entire ten. Joining at the top as a basis for the five upper stories of the Hill street front of the building, these trusses tapering to a width of three feet will be visible from the interior of the theatre.

Illustrating the large bulk of concrete used in the building, if all this material were made into a cement sidewalk four feet wide and three inches in depth, it would extend one hundred and ten miles, or from Los Angeles to San Diego. Similarly, if all the tested reinforcing iron used were placed end to end a rod four hundred miles in length would be formed, sufficient to reach from Los Angeles to Phoenix.

Exhibitors Supply Co. Is One Busy Concern

The Community Theatre, New Athens, Ill., owned by the People's Co-operative Amusement Company, opened recently.

The house seats five hundred and cost $60,000. It was equipped by the Exhibitors' Supply Company, of St. Louis, with two Simplex projectors with G. E. Mazda units, a golden fibre Minusa curtain with a 11x14 picture surface, and a complete set of projection booth fans, etc. Noah Bloomer is manager.

A new theatre now being built at Webster Groves, Mo., at an estimated cost of $100,000, will have a battery of two type "S" Simplex projectors and a Haertner transverter, which have been purchased through the Exhibitors' Supply Company. This house will seat 1,400 and will be ready in early fall.

Other sales reported by Manager Ryder, of the local Exhibitors' Supply office were: A Simplex machine to Central Opera House, New Athens, Ill.; a Simplex with Mazda equipment to William Schwing, manager of the new Gem Theatre, Bahlmeyer, Ill., and two G. E. Mazda equipped Simplex machines and a Minusa screen to a new house being erected at West Frankfort Heights, Ill.

When Myrtle Stedman walked into the Realart studio to begin work in a new Bebe Daniels Realart production she renewed acquaintance with the scenes of her early triumphs in pictures. For it was when the present Realart plant was known as the "Morosco" studio that Myrtle Stedman rose to stardom in a series of successful productions.

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How It Operates

THE Skinner Bros. Heater, Type DF, consists of a heavy firepot mounted above a powerful fan wheel, all housed as a single unit in a strong structural and sheet steel casing with outlet hoods at the top. Burns either coal, coke or wood—fan operates by any power available.

Cold air from outside is drawn into the heater by the fan, forced up and around the hot firepot and gently diffused into the open building area, where it thoroughly warms every cubic inch of space. The pressure of the warmed fresh air forces the impure air out through the ventilators you already have in your building. Note dampers on outlet hoods which permit you at all times to regulate the volume of warmed air.

Webster Groves, Missouri, Community Hall
Heated and Ventilated with Skinner Bros. Direct-Fired Heaters

Both Heat and Ventilation for Your Theater

A Skinner Bros. Patented Direct Fired Heater will keep your theater comfortably warm, even during the coldest weather, and at the same time will thoroughly ventilate it by continually drawing a supply of fresh air from the outside.

Your patrons are quick to appreciate anything that is done for their comfort, convenience and health, and you can install a Skinner Patented Direct Fired Heater with the positive assurance that your theater will always be warm and that the air will always be fresh. Naturally, any theater that is known to be always well heated and well ventilated is much preferred to one that is cold and stuffy with impure air.

Simple and Economical

The Skinner Bros. Patented Direct Fired Heater is a single unit that burns either coal, coke or wood. Calls for no more attention than an ordinary furnace. Absolutely odorless. Is portable and requires no special foundation other than ordinary floor construction. Having no complicated outside pipes or ducts, installation cost is 15 to 50 per cent less than any other heat-system—operating cost is equally low.

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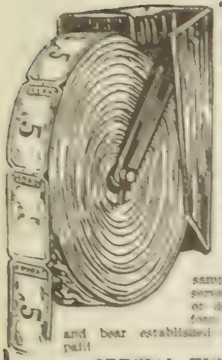
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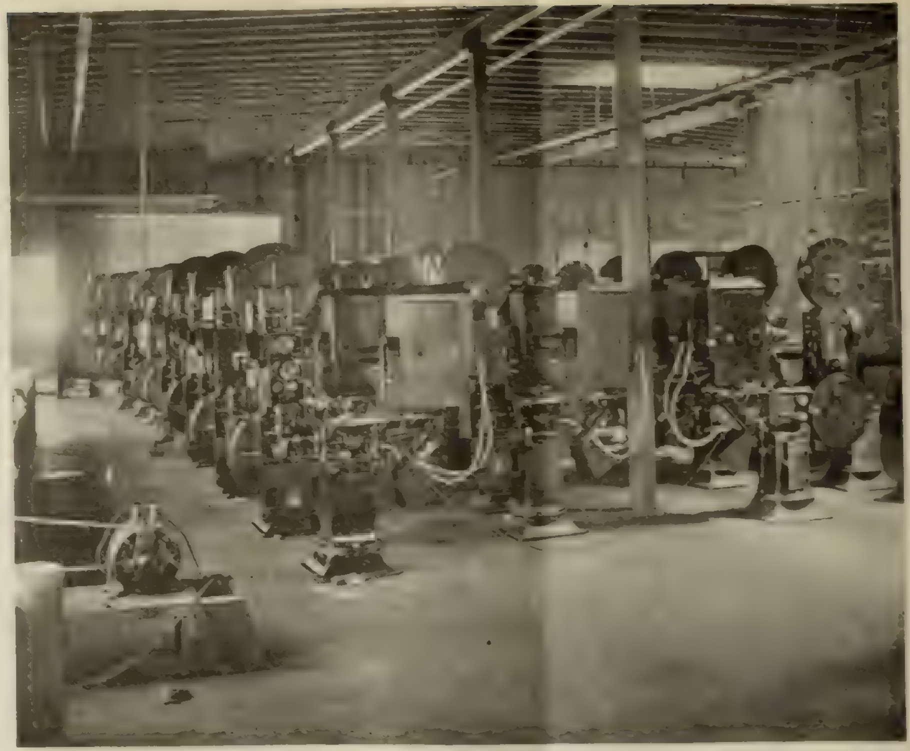


TESTING THE U. T. E. PROCTOR AUTOMATIC PROJECTOR

Scene at the U. T. E. plant at Shelton, Connecticut, where each part of these projectors is built

How the U. T. E. Insures Satisfactory Projection

The accompanying illustration shows a battery of twenty-five U. T. E. Proctor Automatic Projectors on the testing rack at the U. T. E. factory, Shelton, Conn.

The testing room is one hundred and fifty feet long by one hundred feet wide, and one end is the assembling department, another side of it is a general store room, for finished parts, and the picture shows the end which is used for inspection and testing purposes.

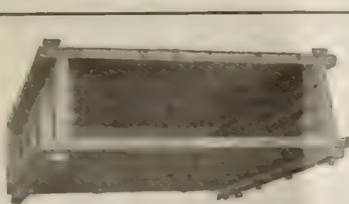
Each and every projector is subjected to the most rigid tests not only for finished mechanical and electrical construction, but also as a completed projector. This insures the purchaser receiving a thoroughly made, inspected, and tested projector such as may be depended upon in actual serviee.

The testing department is in direct charge of B. A. Proctor, inventor and designer of the projector who is assisted by a staff of skilled and experienced engineers, specially trained in the construction, assembling and testing of projectors.

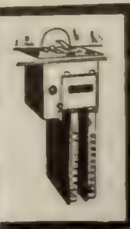
The plant in which the U. T. E. Proctor Automatic Projector is made is novel in that every part is made on the premises, even to the japanning and nickel plating. Special electric generators have been installed for testing motors of various frequencies and to operate the Arc on AC as well as DC, in fact, every precaution has been taken to insure the delivery of projectors absolutely suited for the class of service or installation in which they are intended.

Studio for Pittsburgh

The Al Vista Productions, of which A. J. Dalton is president, contemplates the erection of a studio in Pittsburgh.


CORCORAN'S LATEST DEVELOPING TANK WILL CUT YOUR DEVELOPING COSTS IN TWO
SEND FOR PRICE LIST NO. 9
A. J. CORCORAN, Inc.
MANUFACTURERS AND PATENTEES
751 Jersey Avenue Office and Factory Jersey City, N. J.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD


STOP LEAKS AND LOSSES
THE AUTOMATICKET SYSTEM STOPS BOX OFFICE LEAKS & LOSSES
ASK US ABOUT IT
AUTOMATIC TICKET SELLING & CASH REGISTER CO.
1780 BROADWAY NEW YORK

THIS LABEL
This label on your motion picture camera means that the world's most reliable motion picture apparatus corporation and the most authoritative and trustworthy individual stand behind its quality.
BASS CAMERA COMPANY 109 No. Dearborn St. Chicago, Illinois
Dept. 107. P. S. Get our catalogue No. 5 at once.

Over eighty percent of motion pictures are tinted. Heretofore this has meant an extra operation in the laboratory but now

Eastman Positive Film

WITH TINTED BASE

makes tinting unnecessary. And there is no advance in price over regular Eastman Positive Film.

It's a new Eastman product but the response from the trade has been general and immediate.

Seven colors are now available—amber, blue, green, orange, pink, red and yellow.

All Eastman Film, tinted or untinted,
is identified by the words "Eastman"
"Kodak" stencilled in the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

CLASSIFIED ADVERTISEMENTS
Cost Little Do Much

SITUATIONS AND HELP WANTED 3c per
All Other COMMERCIAL ADVERTISING 5c word
Smallest ad twenty words.

Notice: The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED

PROJECTIONIST desires permanent position; five years' experience on Powers and Simplex machines. Good mechanic. Write or wire. E. E. Werst, Forestport, N. Y.

CAMERAMAN open for engagement; references; own camera, lights and laboratory; go anywhere. Box 222, M. P. World, N. Y. City.

MANAGER—Nine years' experience motion picture; married; willing worker. Best of references. Live wire. Box 221, M. P. World, N. Y. City.

THEATRES WANTED

WE ARE OPEN for propositions to take over, on leasing basis, theatres in Philadelphia, Trenton, Baltimore, Newark and Jersey City. 1,000 seat, or larger houses preferred. Imperial Theatres, Incorporated. Suite 408, Empire Bldg., Phila., Pa.

WANTED: To rent or lease moving picture theatre, preferably Ohio or vicinity. Give full particulars first letter. Box 213, Moving Picture World, N. Y. City.

THEATRES FOR SALE OR RENT

FOR LEASE: "Grand Theatre," Rock Springs, Wyo. Photoplays, vaudeville, road shows. Theatre fully equipped, two Powers 6-B machines and rectifier. Minusa screen. Lessee to purchase same. Theatre has best location in town; seating capacity 616. Town has population of 7,000. All bids to be sealed and in the hands of the secretary not later than Sept. 15. Address: "BIDS," Grand Theatre, Oscar Olseen, sec'y.

EQUIPMENT FOR SALE

FOR SALE: One Simplex projector, hand driven, been rebuilt, without objective lens. Price, $200 cash. F. B. Bloomer, Keithsburg, Ill.

POWERS 6-B MOTOR Drive with Rheostat, used two months, guaranteed. Closed house reason for selling, $250 cash. Apex Amusement Co., Raleigh, N. C.

OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirement. J. P. Redington, Scranton, Pa.

CAMERAS FOR SALE

CAMERAS, TRIPODS and everything necessary to make and exhibit moving pictures at lowest prices. Perforators, $20 to $100, adjusted to odd sizes for experimental work. 1,000 reels used films. $3 to $10. Ray, 326 Fifth Avenue, N. Y. City.

FILMS WANTED

CAMERAMEN! Send us your negative, educational, scenic, animated cartoons and non-theatrical subjects. Handled on a 15 per cent. basis. "Artfilm Productions," 501 Fine Arts Building, Rochester, N. Y.

WANTED—New and used prints in good condition; also negatives. All types of film except drama features. Ellis O. Jones, Forest Hills, N. Y.

FILMS FOR SALE OR RENT

FOR SALE: Five-reel features. Good stars, plenty of posters; films in excellent condition. Also one and two-reel comedies. Central Film Company, 729 Seventh Avenue, N. Y.

BIG STOCK of used films consisting of serials, features, comedies, Western dramas, scenics and educationals. Reasonable. Send for list. Jawitz Pictures Corporation, 729 Seventh Ave., New York.

COMEDIES, WESTERNS, FEATURES, $2.00 per reel up. Big list free. J. C. Turner, Box 544, Raleigh, N. C.

WE HAVE thousands of films. 1-7 reels; comedies, dramas, Westerns, serials. Claire Productions, 60 Graham Ave., Brooklyn, New York.

FOR SALE: "Idle Wives" (7), "On Trial" (6), "After the Ball" (6), "The Whirl of Life" (6), "Where Are My Children?" (5), also "Adventures of Jimmy Dale" (32), "The Liberator" (24), "The Demon's Shadow" (20). Also large variety of miscellaneous Features, Comedies, Serials, Educationals, Cartoons, etc. Guaranty Pictures Co., 130 West 46th St., New York.

MISCELLANEOUS

NEGATIVE DEVELOPED, 1½ cents per foot; printed, 5 cents per foot; positive included. Titles, 8 cents per foot. Hand lettered title cards, $1.25. Individual and prompt attention. Artfilm Productions, 501 Fine Arts Bldg., Rochester, N. Y.

Dwyer Brothers Company Installs Many Simplexes

Recent reports from the Dwyer Bros. & Company, Cincinnati, exclusive distributors of Simplex Projectors for Southern Ohio and the State of Kentucky, indicate that business is good for those who adopted for their slogan, "1921 Will Reward Fighters."

Realizing that one of the most important parts of a sales campaign is to have in stock for immediate delivery the goods one is selling, these enterprising distributors ordered twenty-five various types of Simplex projectors and started out after business, the efforts of which resulted within a few weeks in the following Simplex installations together with other equipment:

An Imposing List

Liberty Theatre, Dayton, Ky., two regular type Simplex; Midland Mining Company, Tribbey, Ky., one Mazda type Simplex; Liberty Theatre, Cincinnati, Ohio, one regular type Simplex; Burnett Theatre, Cincinnati, Ohio, two regular type Simplex; K. of P. Hall, Eldorado, Ohio, one Mazda type Simplex; Combs Theatre, Jeff, Ky., two type "S" Simplex; H. W. Shoup, Sidney, Ohio, two regular type Simplex; Popular Theatre, Scottsville, Ky., one regular type Simplex; Perry Theatre, Hazard, Ky., two Mazda type Simplex; Majestic Theatre, Central City, Ky., two type "S" Simplex, all motor driven.

All of which goes to show that business is about as one makes it.

$600,000 House for Pittsburgh

A nine-story picture theatre and office building costing $600,000, will be erected on the site of the old Clinton hotel, 337 Fifth avenue, Pittsburgh, by James B. Clark, of the Rowland & Clark Theatres.

Construction work is scheduled to commence September 1 and efforts will be made to have the house ready for a January first opening.

Rex Is Being Renovated

The Rex, of Wheeling, W. Va., closed August 13 for extensive improvements. The proprietors of the Rex have leased the new Plaza Theatre of Wheeling.

Picture Theatre Projected

BIRMINGHAM, ALA.—Edwin A. Robertson has contract to erect moving picture theatre and store building, to cost $22,000.

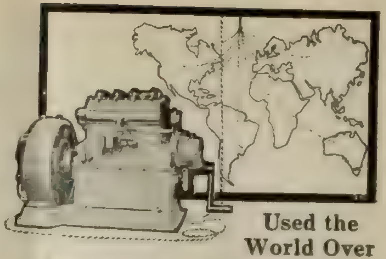
ALHAMBRA, CALIF.—Darrell Condley Company, Los Angeles, has contract to erect new theatre on north side Main street, between Third and Fourth, to cost about $60,000.

HARBOR CITY, CALIF.—West Coast Theatres, Inc., will erect three-story theatre and office building on Seventh street, between Palos Verdes and Beacon streets, to cost $350,000.

LOS ANGELES, CALIF.—C. L. Chester Productions has incorporated with $375,000 capital.

LOS ANGELES, CALIF.—West Coast Theatres, Inc., will erect new theatre at southwest corner 60th street and Moneta avenue, to cost $150,000.

WILMINGTON, DEL. — Ancona-Fitzpatrick-Shaw, Inc., has been organized with $500,000 capital to produce and distribute moving pictures.



Used the World Over

Every continent of the globe knows the dependability and superiority of the Universal 4 k.w Electric Plant.

Its 4 cylinder engine, built from 22 years' experience, provides a power torque so even, that lights direct from the generator are absolutely flickerless.

The recognized standard outfit for motion picture work, either permanent or traveling. Also for circuses, carnivals and traveling shows.

Write for elaborate Bulletin No. 30.

Universal Motor Co., Oshkosh, Wis.

Not connected with any other firm using the name Universal.

Universal

**4 K. W.
Electric Plant**

Motion Picture Equipment Corporation

WILL C. SMITH, President

Authorized Distributors for Power's Projectors and General Supplies, Hertner Transverters for New York City and State, Eastern Pennsylvania, New Jersey, Delaware and Western Connecticut. Featuring SERVICE by experts who KNOW, will always be found by its friends and patrons.

719 SEVENTH AVENUE, NEW YORK
1235 VINE STREET, PHILADELPHIA

**MACHINES
THEATRE EQUIPMENT
AND SUPPLIES**

WRITE FOR CATALOG

ERKER BROS. OPTICAL CO.
ST. LOUIS, MO.

For Results that count
**COLUMBIA
PROJECTOR CARBONS**
NATIONAL CARBON CO., INC.
CLEVELAND, O.

TransVerteR

110 to 130 D.C. to D.C. is a rotary transformer type having an operating efficiency of 80% and higher.

HERTNER ELECTRIC CO.
West 114th Street Cleveland, Ohio

BARGAINS—Rebuilt Machines
POWERS—SIMPLEX—MOTIOGRAPH
Complete Theatre Equipments and Supplies
Write for Catalog
MONARCH THEATRE SUPPLY CO.
228 Union Ave. Memphis, Tenn.

ORNAMENTAL LIGHTING FIXTURES
Plastic Relief Ornaments

Designs of a
Character Individual
Refinement in Detail
We Manufacture
Special Designs
from Drawings
Let Us Estimate on
Your Requirements
Write for Catalogue
SERVICE and QUALITY at PRICES THAT ARE RIGHT
The National Plastic Relief Company
330 MAIN STREET CINCINNATI, OHIO

18, 24, 30 and 36
inch sizes.

CONTROLLED
VENTILATION
Intake or Exhaust
at ANY speed.
KIMBLE
Variable-speed, chain-controlled
single phase, alternating current
Ventilating Fan
Exactly fits theatre requirements.
Send for Bulletin FLR
Kimble Electric Co.
633 N. WESTERN AVE.
CHICAGO

MONSOON
HEATING
VENTILATING
COOLING
Let the theatre
ventilation
specialists
tell you how —
Send today for
Booklet 6
MONSOON COOLING SYSTEM, INC. NEW YORK
BRANCH - 1325 VINE ST. PHILA. PA. 1476 Broadway.

Patrick Henry demanded
"Liberty or Death"

Richard III offered his "Kingdom for a Horse."

The mother of a crying kiddie in the movies feels somewhat the same way about a drink of water for her thirsty offspring.

DIXIE Cup
PENNY VENDING MACHINES

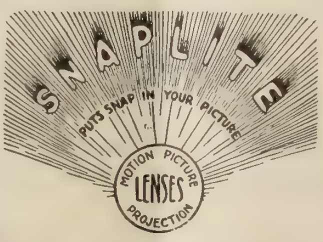
relieve trying moments for mothers and save discomfort for all who develop thirst as the plot unfolds.

This service is self-supporting and nets you a liberal profit.

Investigate

INDIVIDUAL DRINKING CUP COMPANY, INC.
Original Makers of the Paper Cup
220-230 West 19th Street
New York

QUARTER
SIZE
2½ inch
2¾ inch
3 inch
$30
3¼ to 6 inches
$25

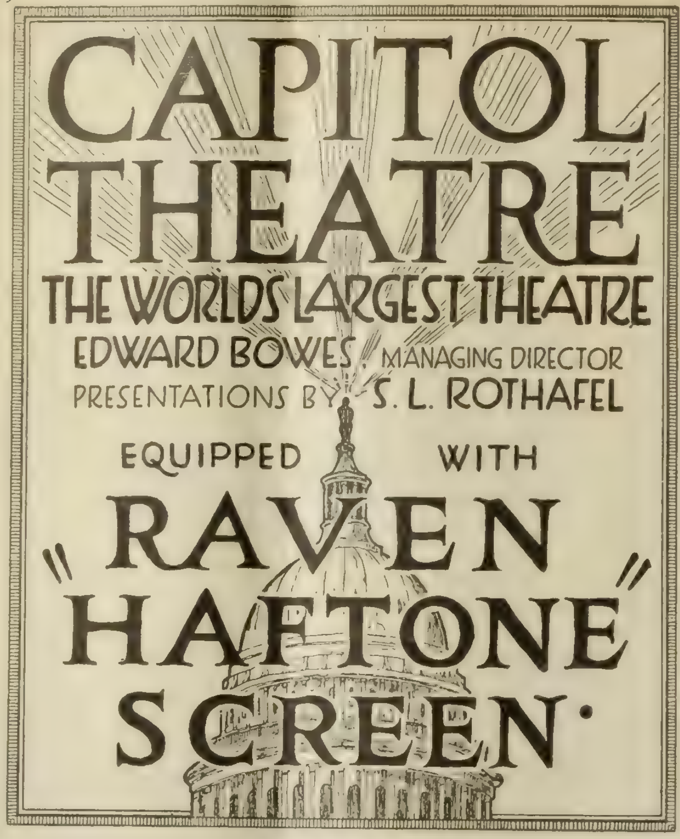


HALF
SIZE
5 to 8¾ inches
$50
9 to 11 inches
$60

SOLD BY ALL LEADING SUPPLY HOUSES
Send for Descriptive Booklet.
KOLLMORGEN OPTICAL COMPANY
35 Steuben Street Brooklyn, N. Y., U. S. A.
Manufacturers of the finest lenses in the World

PROJECTING THE GREATEST PICTURE ON EARTH
PORTER installs SIMPLEX PROJECTORS, Special Lenses, Robin Electric Speed Indicators at 44th St. Theatre, N. Y., and Crescent Theatre, Brooklyn, for D. W. GRIFFITH'S "WAY DOWN EAST"
B. F. PORTER, EXCLUSIVE EQUIPMENT, 729-7th AVENUE, NEW YORK

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY 345 WEST 39TH ST. NEW YORK CITY
1044 CAMP ST., NEW ORLEANS, LA. 255 NO. 13TH ST., PHILADELPHIA PA. 64 W. RANDOLPH ST., CHICAGO, ILL.


CAPITOL THEATRE
THE WORLDS LARGEST THEATRE
EDWARD BOWES MANAGING DIRECTOR
PRESENTATIONS BY S. L. ROTHAFEL
EQUIPPED WITH
"RAVEN HAFTONE" SCREEN.

Raven "Haftone" Screen

Recent Broadway Installations

ASTOR THEATRE
"The Four Horsemen" and "Old Nest"

44th ST. THEATRE
Dempsey—Carpentier Fight Pictures

LYRIC THEATRE
"The Four Horsemen"

CENTRAL THEATRE
Universal Film Co.

Raven Screen Corporation
One Hundred Sixty-Five Broadway, New York

THEATRE MANAGERS

I have helped thousands of theatres during summer slumps and increased their patronage during the other seasons.

I CAN TELL YOU

how to get better pictures—and that means repeat patrons! I can give your projectionist tips on handling his machines that will save you money. I can show you

HOW TO MAKE MONEY

with your present projection equipment by improving the quality of the pictures it delivers.

Everybody calls me Richardson's Handbook. I will come to you for $4.00. My 700 pages are worth a dollar a piece. Over ten thousand managers and projectionists will tell you how useful I am.

Order me by sending $4 to

CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE
NEW YORK, N. Y.
Or order from your Supply Dealer

Simplex

A Little Light on the High Intensity Situation

Reports from all parts of the country have come to our attention that manufacturers' representatives, distributors, and dealers are claiming that

G. E. High Intensity Arc-Lamp

is an exclusive feature of their machines, and that Simplex cannot supply this lamp to the trade.

These Statements Are Untrue!!

The facts are, that we have a contract with the General Electric Company for the above lamp for which we have been and are now taking orders, and we assure the trade that our deliveries will commence September 15th.

The General Electric Company specifies that this lamp is built to function at 55 volts and 75 amperes, and used under these conditions they guarantee to give 100% more light than any other arc.

The Simplex Sells on Its Own Merits!!

We do not intend to use the G. E. lamp as a bait to compel the purchase of an entire new projector. We sell the lamp and housing complete, or you can fit the lamp to your present type "S" housing.

Will Other Projector Builders Do the Same?

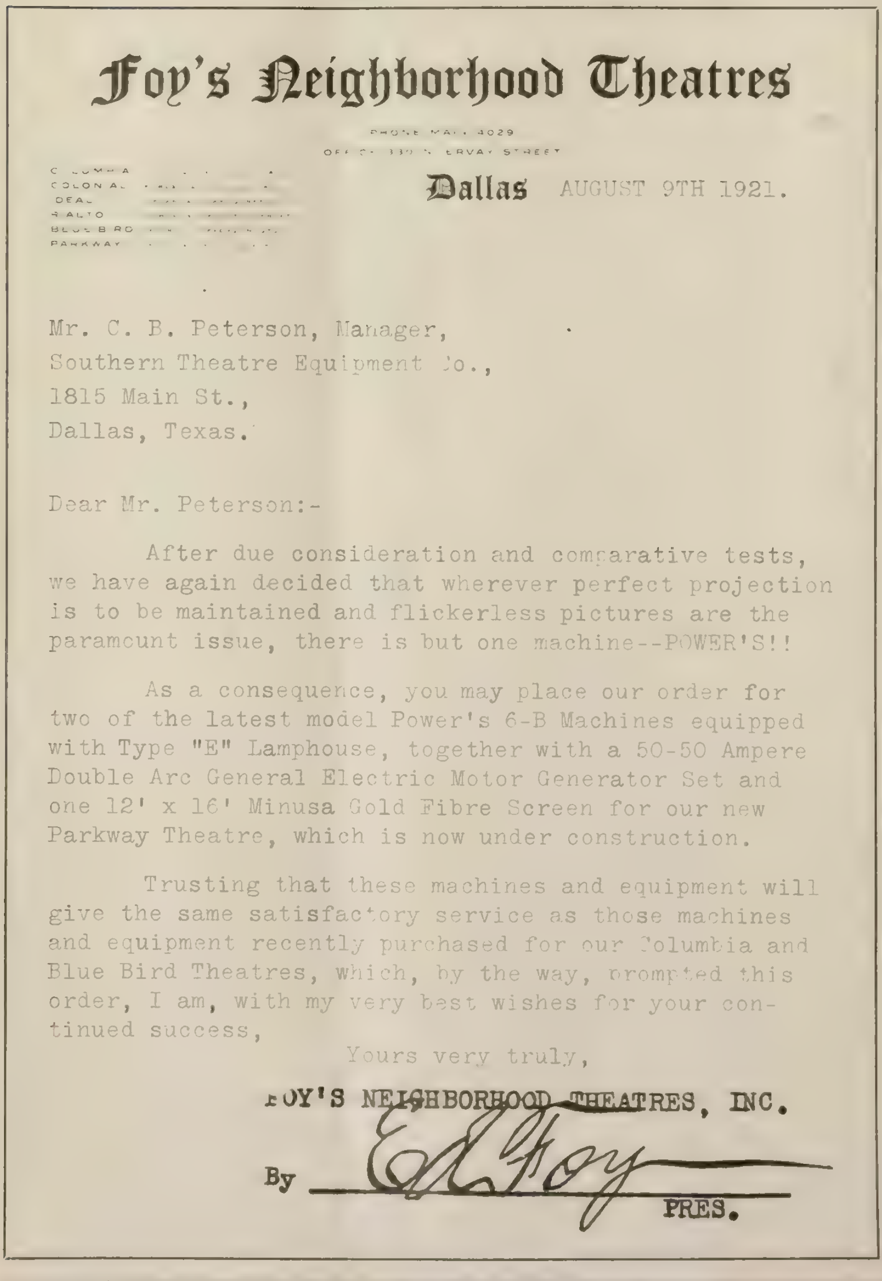
(Ask them and note their reply)

**PLACE YOUR ORDERS NOW
WITH YOUR SIMPLEX DISTRIBUTOR**

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.—New York

Dallas Is Now Buying Power's Projectors

Progress
DEPEND UPON POWER'S



Foy's Neighborhood Theatres

PHONE MAIN 4029
OFFICE [illegible] N. ERVAY STREET

COLUMBIA
COLONIAL
IDEAL
RIALTO
BLUE BIRD
PARKWAY

Dallas AUGUST 9TH 1921.

Mr. C. B. Peterson, Manager,
Southern Theatre Equipment Co.,
1815 Main St.,
Dallas, Texas.

Dear Mr. Peterson:-

After due consideration and comparative tests, we have again decided that wherever perfect projection is to be maintained and flickerless pictures are the paramount issue, there is but one machine--POWER'S!!

As a consequence, you may place our order for two of the latest model Power's 6-B Machines equipped with Type "E" Lamphouse, together with a 50-50 Ampere Double Arc General Electric Motor Generator Set and one 12' x 16' Minusa Gold Fibre Screen for our new Parkway Theatre, which is now under construction.

Trusting that these machines and equipment will give the same satisfactory service as those machines and equipment recently purchased for our Columbia and Blue Bird Theatres, which, by the way, prompted this order, I am, with my very best wishes for your continued success,

Yours very truly,

FOY'S NEIGHBORHOOD THEATRES, INC.

By E. A. Foy
PRES.

Mr. Foy says he likes Power's so much in his other houses he wants two more for his new Parkway Theatre

NICHOLAS POWER COMPANY
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

MOVING PICTURE
World
FOUNDED IN 1907 BY J. P. CHALMERS

CALIFORNIA STATE LIBRARY

"The Golem"

IN Chicago, "The Golem" has broken all records at Orchestra Hall.

In New York it has run all summer long (and it's still running) in the hottest weather on record.

Heywood Broun, in the New York Tribune, said: "The most notable achievement in motion pictures ever seen here."

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

NO WONDER

EXHIBITORS ARE CROWDING INTO PIONEER EXCHANGES AND ARE BOOKING PIONEER FEATURES

The Pioneer Seal is the Crest of Service and Satisfaction!

FLORENCE REED, MADGE KENNEDY, EDITH ROBERTS, ORA CAREW, GAIL KANE, PAULINE STARKE, CLAIRE WHITNEY, VIOLET MERSEREAU, GUY EMPEY, RUSSELL SIMPSON, VANDYKE BROOKS AND OTHERS

"INDEPENDENT PRODUCT FROM INDEPENDENT EXCHANGES FOR INDEPENDENT EXHIBITORS"

THE SLOGAN OF THE DAY!

MADGE KENNEDY
IN GEORGE WESTON'S FAMOUS PLAY
"OH, MARY BE CAREFUL"

FLORENCE REED
LIONEL ATWILL - GARETH HUGHES
IN
"INDISCRETION"

ORA CAREW
IN
THE LLOYD CARLETON PRODUCTION
"BEYOND THE CROSSROADS"

PAULINE STARKE
IN
THE SARGENT PRODUCTION
"THE FORGOTTEN WOMAN"

EDITH ROBERTS
IN
"IN SOCIETY"

GUY EMPEY
IN
HIS OWN PRODUCTION
"A MILLIONAIRE FOR A DAY"

VANDYKE BROOKS
IN
THE FANARK SPECIAL
"THE CRIMSON CROSS"

CLAIRE WHITNEY
IN
A SPECIAL PRODUCTION
"THE LEECH"

PIONEER FILM CORPORATION

A. E. LEFCOURT, *Pres.*

28 EXCHANGES IN THE U.S.A.

ADOLPH ZUKOR *presents a*

George Fitzmaurice

PRODUCTION

"EXPERIENCE"

with

Richard Barthelmess

THE eternal story of youth adventuring, and of the unconquerable spirit that drives him on, through failure and despair to happiness.

The eternal tragedy of the mother, who smiles with a broken heart and bids her son goodby.

The never-forgotten play that broke records in almost all the cities of America, now brought to the screen, staged in unbelievable splendor.

Cast includes Marjory Daw, Nita Naldi, John Miltern, Kate Bruce.

By George V. Hobart
Scenario by Waldemar Young

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

JESSE L. LASKY *presents a*

William deMille

PRODUCTION

"AFTER THE SHOW"

with

Jack Holt, Lila Lee, Charles Ogle

by Rita Weiman

HERE'S a lot of people you're going to like. They're going to get way down into your heart—and stay there.

You'll cry a bit and laugh a bit at their story. And then you'll forget it was only a story, and you'll remember them as real people.

Eileen, the little chorus girl, the old stage-door man, and the young fellow who owned the show—you'll like them all.

There are big sets and fine costumes and much splendor in this picture. But they're not the essential. There are real people in it—and that's why it will be the heart-interest sensation of the season!

Scenario by Hazel MacDonald
and Vianna Knowlton

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR presents

Elsie Ferguson

in

"FOOTLIGHTS"

by Rita Weiman

NOT only Miss Ferguson's greatest picture, but one of the masterpieces of all screen history.

It will be one of the memorable box-office successes of the year—this story of the little New England girl who became known to the world as a great Russian actress.

In a range of characterizations wider than anyone has ever attempted before, Miss Ferguson reveals herself as the most versatile, the most gifted actress before the public to-day.

Scenario by Josephine Lovett
Directed by John S. Robertson

A Paramount Picture

FAMOUS PLAYERS LASKY CORPORATION

ADOLPH ZUKOR presents

Thomas Meighan

in

"CAPPY RICKS"

by Peter B. Kyne

THIS picture has already got about ten million boosters—at least that many people read and loved the stories in the Saturday Evening Post, in the novel, and on the stage.

Add to that number the Tom Meighan admirers—and "Cappy Ricks" will get the money by an overwhelming majority!

Wid's says: "Paramount's best recent box-office attraction. From the audience point of view it's a decided winner."

Directed by Tom Forman
Scenario by Albert Shelby LeVino
From the novel by Peter B. Kyne
and the play by Edward E. Rose

A Paramount Picture

FAMOUS PLAYERS LASKY CORPORATION

THE SATURDAY EVENING POST

An Illustrated Weekly
Founded A° D: 1728 *by* Benj. Franklin

SEPT. 3, 1921

5c. THE COPY
10c. in Canada

Educational Pictures

"THE SPICE OF THE PROGRAM"

YOU are buying motion picture entertainment today just as you buy groceries or dry goods. Wherever—you think you run least risk of making an unsatisfactory purchase.

Theatres showing Educational Pictures do not depend on just one picture to please an entire audience. They offer you so many different kinds of good pictures that their programs are bound to please you.

You may see a two-reel feature photo-play like *The Northern Trail*, SELIG-RORK'S great production of James Oliver Curwood's story. Or —

A two-reel comedy by CHRISTIE —or a TORCHY COMEDY from a Sewell Ford story.

You can see the great screen comedian Lloyd "Ham" Hamilton in a MERMAID COMEDY ably directed by Jack White. Or—

One of Wm. S. Campbell's ANIMAL COMEDIES with almost human animal actors.

You can take Jolly Journeys around the world in Motion Picture Scenics for which the standard has been set by Robert C. Bruce's SCENICS BEAUTIFUL. You may laugh at Julian Ollendorff's animated cartoons, SKETCHOGRAPHS, or—

See in KINOGRAMS the visual news of all the world.

When you shop for your money's worth in motion picture entertainment, look in theatre entrances for posters and cards showing the Educational Pictures sign. When you see it—go in!

It's the Sign of a well-balanced Program!

EDUCATIONAL FILM EXCHANGES, INC., *E. W. Hammons, President*

This advertisement is Number One in the Educational National Series ...

Watch for this advertisement on Thursday, Sept. 1. It will go into 2,250,000 homes and be read by 12,000,000 persons in the United States and Canada.

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GOLD	Chicago
STRAND	Nashville
TRIANON-RIALTO	Birmingham
MODERN-PARK-BEACON	Boston
FAYS	Providence
FAYS	Rochester
CAPITOL	Davenport
MERRILL	Milwaukee
GAIETY	Springfield
LUBLINER & TRINZ CIR.	Chicago
ASCHER CIRCUIT	Chicago
PALACE	Peoria
WOODLAWN	Chicago
LINDEN	Chicago
COLUMBIA	Dayton
CAPITOL	Cincinnati
PANTHEON	Toledo
ORPHEUM	Akron
STRAND	Canton
MAJESTIC	Wichita Falls
QUEEN	Houston
HIPPODROME	Ft. Worth
OLD MILL	Dallas
EMPIRE ROYAL	San Antonio
PALM	Pueblo
MADISON-ADAMS	Detroit
DORIC-LIBERTY	Kansas City
MAJESTIC	Tulsa
GARRICK	Duluth
GARRICK	Minneapolis
GARRICK	St. Paul
GOODWIN	Newark
AMERICAN	Troy
IMPERIAL	San Francisco
LIBERTY	Fresno
LIBERTY	San Jose
AMERICAN	Terre Haute
LIBERTY	Seattle
COLONIAL	Tacoma
MAJESTIC	Portland
LIBERTY	Spokane
KNICKERBOCKER	Washington
METROPOLITAN	Washington
PALACE	Bristol
VALENTINE	New York City
MARION	Moline
BEVERLY	Janesville
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IRIS	Grand Rapids
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SHATTUCK O. H.	Hornell
JACKSON	York
AMERICAN	Pottsville
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REX	Greeley
LIBERTY	Yakima
RIALTO	Bremerton
LIBERTY	Bellingham
EMPIRE	Portland
OLYMPIC-PALACE	Watertown
ALAMO	Louisville
POST-REGENT-GARDEN-STRAND	Battle Creek
MECCA PALACE	Saginaw
TEMPLE	Union Hill
OPERA HOUSE	Cohoes
ALBANY	Schenectady
RIALTO	Amsterdam
NATIONAL	Jersey City
PALACE	New Britain
REPUBLIC	Jacksonville
OPERA HOUSE	Bayonne
OPERA HOUSE	N. Brunswick
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CAPITOL	Oswego
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LYRIC	Huntington
WICHITA	Wichita
ORPHEUM	Oshkosh
CAPITOL	McKeesport
VIRGINIA	Vallejo
HIPPODROME	Napa
GRAND	Moberly
GLOBE	Clearfield
TEMPLE	Geneva
VICTORIA	Wilmington
COLONIAL	Green Bay
GRAND	Palatka
STRAND	Lexington
ORPHEUS	San Rafael
NEW 125TH ST.	N. Y. City
EMPIRE	New London
COLUMBIA	Muncie
HIPPODROME	Joplin

ASTORIA	Astoria
PARK	Newburgh
NORMANDIE	Brooklyn
CONCOURSE	N. Y. City
MARCY	Brooklyn
ATLANTIC GARDEN	N. Y. City
MAJESTIC	Gd. Junction
VILLAS	Cicero
CAMDEN	Parkersburg
STEWART	Wausau
WAYNE	Wayne
"K"	Mattoon
SAMPSON	Penn Yan
GRAND	Jacksonville
GARDEN	Pittsburgh
PRINCESS	Sausalite
SEDALIA	Sedalia
PARAMOUNT	Lewiston
CASTLE	Bloomington

RIALTO	Covington
EMPRESS	Ft. Collins
STRAND	Chillicothe
LINCOLN	N. Y. City
COLONIAL	Watertown
STRAND	Selina
SOUTHERN	Columbus
AMUSU-ATLAS	Cheyenne
VIRGINIA	Chicago
SOUTHERN	Oak Park
RAINBOW	Roseland
LYRIC	Huron
NEW COLONIAL	Bluefield
STAR	Nevada
T & D	Hanford
GRAND	Northfield
NEW MERIDAN	Astoria
RIVOLI	La Crosse
BERTHA	Chicago
PARKSIDE	Chicago

DE LUXE	Chicago
O'DOWD	Florence
BLAINE	Chicago
EASTERLY	Chicago
KING	Troy
REGENT	Milwaukee
U. C.	Berkeley
METROPOLE	Chicago
COMET	Milwaukee
SULLTON	Chicago
MONOGRAM	Chicago
PRAIRIE	Chicago
ORPHEUM	Cincinnati
BANNER	Chicago
BELLE	Olyphant
FILLMORE	Buffalo
NEW FILLMORE	San Francisco
NEW MISSION	San Francisco
NEW LYCEUM	San Francisco
HOWARD	Atlanta

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Theatres will play
The Old Nest
on Sept 11
and the weeks immediately following

HIPPODROME	Miami
STRAND	Tampa
STRAND	Knoxville
STRAND	Newman
TIVOLI	Chattanooga
STRAND	Asheville
GRAND	Columbus
STRAND	Montgomery
LYRIC	Huntsville
RIALTO	Macon
RIALTO	Augusta
GRAND	Fort Meyers
STRAND	Morristown
STRAND	Mt. Aircy
STRAND	Statesville
LYRIC	Greenwood
IMPERIAL	Anderson
RIALTO	Chester
JEFFERSON	St. Augustine
GRAND	Orlando
CASINO	Lakeland
CASINO	Kissimee
IMPERIAL	So. Pittsburg
PRINCESS	Marysville
MAJESTIC	Johnson City
VOGUE	Columbia
REX	Sumpter
RIALTO	Gaffney
RIALTO	Union
LYRIC	Sheffield
ALAMO	Garnesville
ALAMO	Griffin
BIJOU	Brunswick
STRAND	Tuscombia
BELVEDERE	Tuscaloosa
IMPERIAL	Gadsden
THEIL	St. Petersburg
BIJOU	Greensboro
IMPERIAL	Charlotte
REX	Spartanburg
CASINO	Greenville
THEATO	Anniston
BROADWAY	Lawrence
SHAWMUT	Roxbury
CRITERION	Roxbury
PARK	Bangor

ARCADE	Milwaukee
NEW REGENT	Chicago
KEYSTONE	Chicago
PRINCESS	Joliet
LINCOLN-DIXIE	Chicago Hgts.
LEIDER	Chicago
STRAND	Marinette
JEFFERSON	Goshen
LYRIC	Blue Island
ALLEN	Cleveland
GRAND	Paris
GRAND	Corsicana
GEM	Palestine
OPERA HOUSE	Greenville
OLYMPIC	Plainview
OLYMPIC	Amarillo
RIALTO	Denison
HIPPODROME	Waco
LYRIC	San Angelo
QUEEN	Abilene
BEST	Hillsboro
QUEEN	Galveston
QUEEN	Sweetwater
LIBERTY	Durant
PASTIME	Duncan
GEM	Little Rock
LYRIC	Big Springs
YALE	Cleburne
BIJOU	Benton Harb.
CALDWELL	St. Joseph
LYRIC	Traverse City
MALTZ	Alpena
IRIS	St. Johns
COLONIAL	Big Rapids
REX	Three Rivers
LYRIC	Manistee
LYRIC	Cadillac
LYRIC	Ludington
FAYS	N. Y. City
STRAND	W. Hoboken
FRANCIS	Dyersburg
LYRIC	Jackson
APOLLO	Martinsburg
STRAND	Cumberland
YORK	Washington
GRAND AVENUE	Washington

APOLLO	Washington
SAVOY	Washington
REPUBLIC	Washington
STRAND	Memphis
LUMBERG	Niagara Falls
LAPATKA	Cicero
BEVERLY	Brooklyn
GRAND	Centralia
LINCOLN SQ.	Decatur
COLONIAL	Indianapolis
ISIS	Topeka
BROADWAY	Richmond
MILFORD	Chicago
HARPER	Chicago
LEXINGTON	Chicago
CENTURY	Chicago
MAJESTIC	Mansfield
MESEROLE	Brooklyn
DITMAS	Brooklyn
PARK	Roanoke
ORPHEUM	Portsmouth
VICTORIA	Peru
TEMPLE	Chicago
BELDORF	Independence
RIVERIA	Milwaukee
NEWBERRY	Chicago
OAK	Chicago
LYRIC	Chicago
SUMNER	Brooklyn
AMUSU	Winston-Salem
ALCAZAR	Dothan
COLUMBUS	N. Kensington
ATLANTIC	Chicago
GARRICK	Fargo
GRAND	Mankato
ORPHEUM	Elkhart
GERMANTOWN	Philadelphia
VERNON	Chicago
APOLLO	Ottawa
DELPHI	Chicago
BRIGHTON PARK	Chicago
STRAND	Ft. Madison
GRAND	Winter Haven
ROYAL	Enid
HUNTINGTON	Huntington

HALFIELD	Chicago
BOULEVARD	Chicago
PEOPLES	Chanute
ELITE	Rome
AUDITORIUM	Marshall
PLAZA	Sheldon
COLONIAL	Tracy
ISIS	Salisbury
BURLEIGH	Milwaukee
LYRIC	New Ulm
GARFIELD	Chicago
RIVERIA	Peru
STATE	Milwaukee
LIBERTY	Milwaukee
ALHAMBRA-ECHO	Portland
LEXINGTON	Milwaukee
NEW STRAND	Far Rockaway
MASONIC	Clifton Forge
STRAND	Stamford
ACADEMY	Jersey City
STAR	Danaville
AVON	Utica
STRAND	Salamanca
RIALTO	Fall River
BIJOU	Newport
COLONIAL	Haverhill
FEDERAL	Salem
NEWTON O. H.	Newton
UNION SQUARE	Somerville
EMPRESS	Minneapolis
AMERICAN	Minneapolis
PALACE	Hamilton
OGDEN	Ogden
MISSOURI	St. Louis
CAPITOL	Trenton
ORPHEUM	St. Joseph
MAJESTIC	Madison
MONTAUK	Passaic
REGENT	Paterson
ANSONIA	Butte
CAMERAPHONE	E. Liberty, Pittsburg
COLONIAL	Indianapolis
ISIS	Topeka
REGENT	Riverside
ORPHEUM	Atchison
UTOPIA	Painesville
PENRAY	Martins Ferry
MAJESTIC	Ashtabula
EASTERN	Ironton
NEW ALBANY	Brooklyn
STRAND	Boise
GRAND	Winfield
COLONIAL	Cambridge
TEMPLE	Newport
MAJESTIC	Reno
LA SALLE GARDENS	Detroit
CLINE	Santa Rosa
QUEEN	Eureka Spgs.
STRAND	Everett
ROYAL	Olneyville
STRAND	Alameda
GERMANTOWN	Philadelphia
FERNDALE	Ferndale
HUB	Mill Valley
ROYAL	Enid
NEW GRAND	Portland
IMPERIAL	Zanesville
TEMPLE	Bellclaire
PALACE	Hamilton
JACKSON	Lebanon
FAUNCE	Ocean City
PARAGON	Beacon
OPERA HOUSE	Kingston
ONEONTA	Oneonta
STARTTON	Middletown
NEW ATLANTIC	Brooklyn
NEW ALBANY	Brooklyn
RIALTO	Glen Falls
GLOVE	Gloversville
PROCTOR'S	Portchester
WEST END	Brooklyn
BEACH	Long Beach
HUDSON	Albany
LYNN	White Plains
ARBOR	Albany
REGENT	Albany
COLONIAL	Albany
HIPPODROME	Little Falls
RICHMOND	Herkimer
RIALTO	Naugatuck
OPERA HOUSE	Ridgewood
COLONIAL	Pompton Lakes
VICTORIA	Corona
HYPERION	Corona
PALACE	Corona
COLONIAL	Corona

This list is inclusive of August 27th when this advertisement was prepared. Many contracts have been received after that date, and these additions will be announced later.

27,000,000 Goldwyn Readers

STRAND	Nashville
TRIANON-RIALTO	Birmingham
ROOSEVELT	Chicago
CAPITOL	Davenport
GAIETY	Springfield
COLUMBIA	Dayton
CAPITOL	Cincinnati
PANTHEON	Toledo
ORPHEUM	Akron
STRAND	Canton
MAJESTIC	Wichita Falls
QUEEN	Houston
HIPPODROME	Ft. Worth
OLD MILL	Dallas
EMPIRE-ROYAL	San Antonio
MADISON-ADAMS	Detroit
DORIC-LIBERTY	Kansas City
MAJESTIC	Tulsa
GARRICK	Duluth
GARRICK	Minneapolis
GARRICK	St. Paul
IMPERIAL	San Francisco
LIBERTY	Fresno
LIBERTY	San Jose
AMERICAN	Terre Haute
LIBERTY	Seattle
COLONIAL	Tacoma
MAJESTIC	Portland
LIBERTY	Spokane
KNICKERBOCKER	Washington
METROPOLITAN	Washington
COLONIAL	Richmond
WELLS	Norfolk
AMERICAN	Troy
MIRROR	Moline
BEVERLY	Janesville
GODARDS	Sacramento
LINCOLN	Sterling
ISIS	Grand Rapids
PRINCESS	Aberdeen
AMERICAN	Pottsville
HAMILTON	Lancaster
CAPITOL	McKeesport
LINCOLN	N. Y. City
OLYMPIC-PALACE	Watertown
ALAMO	Louisville
POST-REGENT-GARDEN-STRAND	Battle Creek
ALBANY	Schenectady
NATIONAL	Jersey City
PALACE	New Britain
OPERA HOUSE	Bayonne
OPERA HOUSE	N. Brunswick
EMPRESS	Laramie
U. C.	Berkeley
CONCOURSE	N. Y. City
RIALTO	Amsterdam
OPERA HOUSE	Cohoes
RIALTO	Bremerton
LIBERTY	Bellingham
CAMBRIA	Johnstown
ODEON	Savannah
VICTORIA	Wilmington
COLUMBIA	Portsmouth
LYRIC	Huntington
WICHITA	Wichita
ORPHEUM	Oshkosh
VIRGINIA	Vallejo
GRAND	Moberly
LIBERTY	Yakima
SEDALIA	Sedalia
COLONIAL	Green Bay
STRAND	Lexington
T & D	Hanford
TEMPLE	Union Hill
GRAND	Palatka
CASTLE	Bloomington
ORPHEUS	San Rafael
REPUBLIC	Jacksonville
STRAND	Selina
GOODWIN	Newark
MECCA PALACE	Saginaw
HIPPODROME	Joplin
PARK	Newburgh
NORMANDIE	Brooklyn
ATLANTIC GARDEN	N. Y. City
MAJESTIC	Gd. Junction
SHATTUCKS O.H.	Hornell
CAPITOL	Oswego
GARDEN	Pittsburgh
SAMPSON	Penn Yan
GLOBE	Clearfield
JACKSON	York
WAYNE	Wayne
COLUMBIA	Muncie
PRINCESS	Sausalito
RIALTO	Covington
STAR	Nevada, Mo.
EMPRESS	Ft. Collins

HIPPODROME	Napa
COLONIAL	Watertown
SOUTHERN	Columbus
RIVOLI	La Crosse
GRAND	Jacksonville
CAMDEN	Parkersburg
ORPHEUM	Cincinnati
STEWART	Wausau
PARAMOUNT	Lewiston
GRAND	Northfield
AMUSU-ATLAS	Cheyenne
O'DOWD	Florence
NEW COLONIAL	Bluefield
"K"	Mattoon
LYRIC	Huron
STRAND	Chillicothe
KING	Troy
NEW MISSION	San Francisco
NEW FILLMORE	San Francisco
NEW LYCEUM	San Francisco

HOWARD	Atlanta
HIPPODROME	Miami
STRAND	Tampa
STRAND	Knoxville
STRAND	Newman
TIVOLI	Chattanooga
STRAND	Asheville
GRAND	Columbus
STRAND	Montgomery
LYRIC	Huntsville
RIALTO	Macon
RIALTO	Augusta
GRAND	Fort Meyersn
STRAND	Morristow
STRAND	Mt. Aircy
STRAND	Statesville
LYRIC	Greenwood
IMPERIAL	Anderson
RIALTO	Chester
JEFFERSON	St. Augustine

GRAND	Orlando
CASINO	Lakeland
CASINO	Kissimee
IMPERIAL	So. Pittsburg
PRINCESS	Marysville
MAJESTIC	Johnson City
VOGUE	Columbia
REX	Sumpter
RIALTO	Gaffney
RIALTO	Union
LYRIC	Sheffield
ALAMO	Gainesville
ALAMO	Griffin
BIJOU	Brunswick
STRAND	Tuscombia
BELVEDERE	Tuscaloosa
IMPERIAL	Gadsden
THEIL	St. Petersburg
BIJOU	Greensboro
IMPERIAL	Charlotte

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Theatres will play

Dangerous Curve Ahead

on Oct 2

and the weeks immediately following

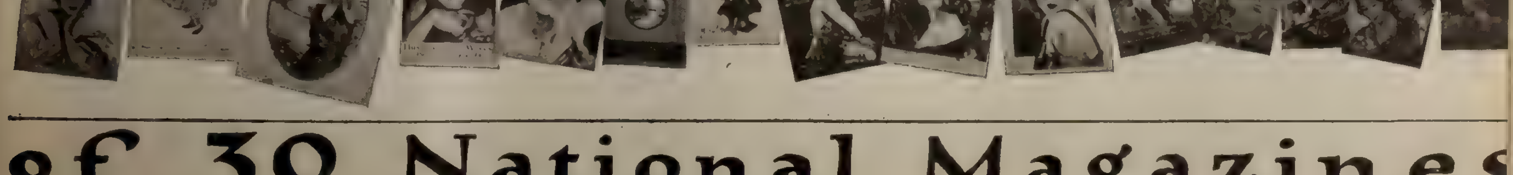
REX	Spartanburg
CASINO	Greenville
THEATO	Anniston
MODERN-PARK-BEACON	Boston
FAYS	Providence
BIJOU	Portland
BROADWAY	Lawrence
SHAWMUT	Roxbury
CRITERION	Roxbury
PARK	Bangor
FAYS	Rochester
FILLMORE	Buffalo
MERRILL	Milwaukee
LUBLINER & TRINZ CIR.	Chicago
ASCHER CIR.	Chicago
PALACE	Peoria
WOODLAWN	Chicago
LINDEN	Chicago
GOLD	Chicago
ARCADE	Milwaukee
NEW REGENT	Chicago
KEYSTONE	Chicago
PRINCESS	Joliet
LINCOLN-DIXIE	Chicago Hgts.
LEIDER	Chicago
STRAND	Marinette
JEFFERSON	Goshen
LYRIC	Blue Island
ALLEN	Cleveland
GRAND	Paris
GRAND	Corsicana
GEM	Palestine
OPERA HOUSE	Greenville
OLYMPIC	Plainview
OLYMPIC	Amarillo
RIALTO	Denison
HIPPODROME	Waco
LYRIC	San Angelo
QUEEN	Abilene
BEST	Hillsboro
QUEEN	Galveston
QUEEN	Sweetwater
LIBERTY	Durant
PASTIME	Duncan

GEM	Little Rock
LYRIC	Big Springs
YALE	Cleburne
PALM	Pueblo
BIJOU	Benton Har
CALDWELL	St. Joseph
LYRIC	Traverse City
MALTZ	Alpena
IRIS	St. Johns
COLONIAL	Big Rapids
REX	Three Rivers
LYRIC	Manistee
LYRIC	Cadillac
LYRIC	Ludington
FAYS	N. Y. City
STRAND	W. Hoboken
LYRIC	Dyersburg
LYRIC	Jackson
APOLLO	Martinsburg
STRAND	Cumberland
YORK	Washington
GRAND AVENUE	Washington
APOLLO	Washington
SAVOY	Washington
REPUBLIC	Washington
STRAND	Memphis
EMPIRE	New London
NEW 125TH ST	N. Y. City
BELLE	Olyphant
TEMPLE	Geneva
LUMBERG	Niagara Falls
COMET	Milwaukee
LOPATKA	Cicero
BEVERLY	Brooklyn
GRAND	Centralia
BANNER	Chicago
PRAIRIE	Chicago
MONOGRAM	Chicago
SULLTON	Chicago
METROPOLE	Chicago
EASTERLY	Chicago
REGENT	Milwaukee
BLAINE	Chicago
DE LUXE	Chicago
PARKSIDE	Chicago
BERTHA	Chicago

RAINBOW	Roseland
SOUTHERN	Oak Park
VIRGINIA	Chica
VILLAS	Cicero
MARCY	Brooklyn
REX	Greeely
COLONIAL	Indianapolis
BROADWAY	Richmond
LINCOLN SQ.	Decatur
ISIS	Topeka
GERMANTOWN	Philadelphia
MAJESTIC	Mansfield
DITMAS	Brooklyn
MESEROLE	Brooklyn
PARK	Roanoke
ORPHEUM	Portsmouth
VICTORIA	Peru
BELDORF	Independence
SUMNER	Brooklyn
LYRIC	Chicago
ATLANTIC	Chicago
COLUMBUS	N. Kensington
BRIGHTON PARK	Chicago
ALCAZAR	Dothan
PEOPLES	Chanute
GARRICK	Fargo
GRAND	Mankato
ELITE	Rome
GRAND	Winter Haven
STRAND	Ft. Madison
AMUSU	Winston-Salem
ROYAL	Enid
AUDITORIUM	Marshall
ISIS	Salisbury
PLAZA	Sheldon
HALFIELD	Chicago
BOULEVARD	Chicago
COLONIAL	Tracy
ALHAMBRA-ECHO	Portland
LYRIC	New Ulm
GARFIELD	Chicago
RIVERIA	Peru
MILFORD	Chicago
HARPER	Chicago

LEXINGTON	Chicago
VERNON	Chicago
OAK	Chicago
NEWBERRY	Chicago
DELPHI	Chicago
APOLLO	Ottawa
HUNTINGTON	Huntington
ORPHEUM	Elkhart
CENTURY	Chicago
STATE	Milwaukee
LIBERTY	Milwaukee
RIVERIA	Milwaukee
BURLEIGH	Milwaukee
TEMPLE	Chicago
LEXINGTON	Milwaukee
NEW STRAND	Far Rockaway
MASONIC	Clifton Forge
STRAND	Stamford
ACADEMY	Jersey City
STAR	Dansville
AVON	Utica
STRAND	Salamanca
RIALTO	Fall River
BIJOU	Newport
COLONIAL	Haverhill
FEDERAL	Salem
NEWTON O. H.	Newton
UNION SQUARE	Somervile l
EMPRESS	Minneapolis
AMERICAN	Minneapolis
PALACE	Hamilton
OGDEN	Ogden
MISSOURI	St. Louis
CAPITOL	Trenton
FENRAY	Martins Ferry
STRAND	Buffalo
REGENT GARDEN	Paterson
ANSONIA	Butte
CAMERAPHONE	E. Liberty
COLONIAL	Indianapolis
ISIS	Topeka
GERMANTOWN	Philadelphia
REGENT	Riverside
UTOPIA	Painesville
MONTAUK	Passaic
STRAND	Boise
MAJESTIC	Reno
GRAND	Winfield
MAJESTIC	Ashtabula
EASTERN	Ironton
CLINE	Santa Rosa
LA SALLE GARDENS	Detroit
QUEEN	Eureka Spgs.
MAJESTIC	Madison
TEMPLE	Newport
HUB	Mill Valley
STRAND	Alameda
COLONIAL	Cambridge
STRAND	Everett
ROYAL	Enid
NEW GRAND	Portland
FERNDALE	Ferndale
ROYAL	Olneyville
IMPERIAL	Zanesville
TEMPLE	Belleclaire
PALACE	Hamilton
JACKSON	Lebanon
FAUNCE	Ocean City
PARAGON	Beacon
OPERA HOUSE	Kingston
ONEONTA	Oneonta
STRATTON	Middletown
NEW ATLANTIC	Brooklyn
RIALTO	Glen Falls
GLOVE	Gloversville
PROCTOR'S	Portchester
WEST END	Brooklyn
HUDSON	Albany
LYNN	White Plains
ARBOR	Albany
REGENT	Albany
COLONIAL	Albany
HIPPODROME	Little Falls
RICHMOND	Herkimer
RIALTO	Naugatuck
OPERA HOUSE	Ridgewood
COLONIAL	Pompton Lake
VICTORIA	Corona
HYPERION	Corona
PALACE	Corona
COLONIAL	Corona
PALACE	Bristol
VALENTINE	New York
ELITE	Brooklyn
PARTHENON	Brooklyn
5th AVENUE	Brooklyn
CLEVELAND	Brooklyn

This list is inclusive of August 27th when this advertisement was prepvred. Many contracts have been received after that date, and these additions will be announced later.



of 30 National Magazines

A MESSAGE TO EVERY EXHIBITOR IN THE COUNTRY

During the past several months I have received many enquiries, letters and ***complaints*** from exhibitors to the effect that it has been impossible for them to secure my productions for their theatres because my product could only be placed in First National Franchise houses.

To offset this belief I herewith publish, for those who may be interested, an extract from my contract with the First National Exhibitors' Circuit, Inc. (referred to in this contract as "EXHIBITOR"), pertaining to the booking of my productions, as follows:

> "* * * (a) The EXHIBITOR hereby agrees to submit to said NEILAN, for his approval, each booking contract with exhibitors in the United States of America and Canada obtained by said EXHIBITOR in respect of each of such photoplays, as well as all contracts relating to foreign countries, and unless NEILAN makes known to the EXHIBITOR his disapproval of any such contract in writing by mail or telegraph within twenty-four (24) hours following the delivery to NEILAN by the EXHIBITOR of a duplicate copy of the respective contract, such contract shall be deemed approved and shall be binding upon said NEILAN. A copy of each such contract shall be delivered to NEILAN promptly after execution.
>
> (b) No exhibitions under the control of the EXHIBITOR shall be given of any photoplay produced by NEILAN without the previous consent in writing of NEILAN.
>
> (c) No credit shall be extended to any exhibitor to whom a print of any such photoplays is rented without the written consent of NEILAN.
>
> (d) NEILAN agrees to have and maintain a representative in the City of New York at all reasonable times for the purpose of passing upon, approving or disapproving of the aforesaid agreements. * * *"

With the exception of "Don't Ever Marry" and "Go and Get It," which I sold outright, the booking of my productions ***is absolutely under my control.***

I am about to release "Bits of Life," to be followed by "Penrod" and two additional productions. All of these pictures will be finished and delivered to the First National Exhibitors' Circuit, Inc., by February 1, 1922, which ***completes my First National Contract.***

Every exhibitor interested in securing these productions is hereby invited to communicate with Marshall Neilan Productions, Capitol Theatre Bldg., Broadway and 51st Street, New York City.

It is my intention to ***force*** the ***fulfillment*** of the above ***contract*** to the ***letter.***

Marshall Neilan

SELZNICK
REG. U.S. PAT. OFF.
PICTURES

ELAINE HAMMERSTEIN

The Star Without a Failure

—has achieved success more rapidly than any other artist known to motion pictures. Her biggest season is just ahead.

As the First of
MISS HAMMERSTEIN'S
1921-22 Star Series
LEWIS J. SELZNICK
Presents
"HANDCUFFS
OR KISSES"
From THOMAS EDGELOW'S
Unusual Story
Permission Young's Magazine
Directed by George Archainbaud

SELZNICK PICTURES
REG. U.S. PAT. OFF.

Lewis J. Selznick
presents

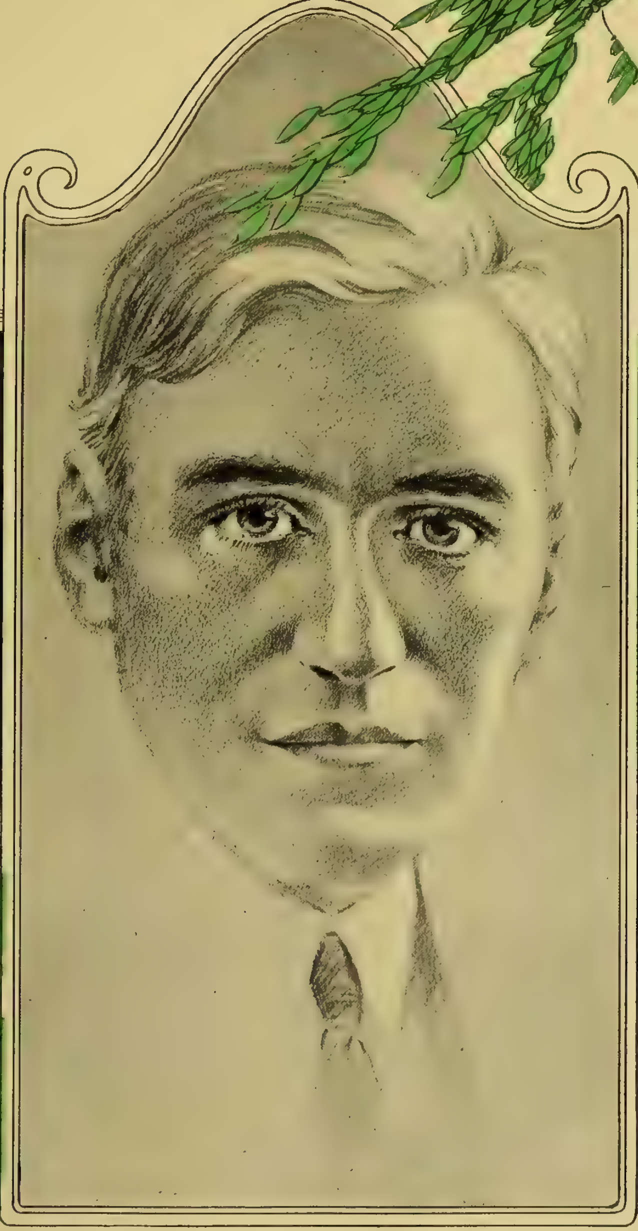
HAZEL DAWN
AND
BERT LYTELL
in
"THE LONE WOLF"

By Louis Joseph Vance

HERBERT BRENON PRODUCTION

The Best Known
Character in
Modern Fiction
in a Master Photo-
Play of Mystery
and Thrills.

A Brilliant Revival



MACK SENNETT

THE CREATOR
OF "MICKEY"

ASSOCIATED PRODUCERS

PRESENTS

MABEL NORMAND

THE STAR
OF "MICKEY"

Associated Producers Inc.

IN

"MOLLY O"

A PICTURE
GREATER THAN
"MICKEY"

ASSOCIATED AP INC PRODUCERS

Some pictures are made – most pictures are produced but about once a year a great picture is created by a master

"MOLLY O"

IS *the* GREAT PICTURE OF THE YEAR

It has comedy and pathos, spectacle and drama romance and adventure.

Created by

MACK SENNETT

Starring

MABEL NORMAND

Directed by F. RICHARD JONES

It will be exhibited in every nook and corner of the civilized world.

Booking now at exchanges of

ASSOCIATED PRODUCERS INC

Contracts will be considered in the order of their receipt

TREMENDOUS!

The newspaper reviews on "The Three Musketeers" are so extraordinary, so tremendously enthusiastic, that we cannot possibly cover them in a single advertisement. Only a few are quoted from in this advertisement; additional reviews will be found in the current issues of **Motion Picture News, Exhibitors Herald, Exhibitors Trade Review** and **Wid's Daily.**

DOUGLAS FAIRBANKS

presents

"The Three Musketeers"

BASED ON THAT IMMORTAL NOVEL
BY ALEXANDRE DUMAS

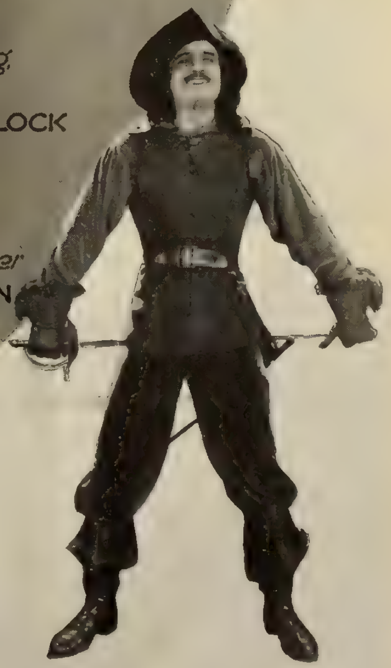
"The picture is a glorious affair—as if Edward Knoblock, who adapted a portion of the Dumas story to the screen, and Fred Niblo, who directed, and Arthur Edeson, who photographed it, and Fairbanks who starred in it, had taken the volume from the shelf of a book-lover, and always remembering the ownership, had kept a clean faith with him. ... The production is a beautiful one, and moves for the most part, with a zip that is quite Fairbanks-esque. . . As for the star, he is a new and better player than ever before in his present characterization. There is always the grin lurking near him, but there are flashes of pathos and emotional power about him and his Frenchman that come unexpected and fine. His picture is worthy of him, and he rises to it with a clean, fine skill."

N. Y. Evening Journal

Adaption, Costuming, Research under
EDWARD KNOBLOCK

Direction under
FRED NIBLO

Photography under
ARTHUR EDESON



"New Fairbanks film too good to criticise . . . The enthusiasm that ran high at the opening performance of 'The Three Musketeers' bids fair to last. Even the most blase movie-goers sighed no sighs of boredom. No longer can German producers impress us with the superiority of (their pictures) since this picture has been filmed in America. . . As D'Artagnan, Douglas Fairbanks achieves the ambition of every actor, the creation of a great role. . . But, more than this, he adds interpretation of D'Artagnan's character that makes the French adventurer all that Dumas intended."

"Yates" in the N. Y. Daily News.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT

If you are fortunate enough to secure a booking of

D. W. GRIFFITH'S

masterpiece

"WAY DOWN EAST"

bear in mind that you have a picture that has played to over four million dollars in one year at regular theatre prices . . . . .

MAKE THE MOST OF YOUR OPPORTUNITY !

UNITED
ARTISTS
CORPORATION

MARY PICKFORD
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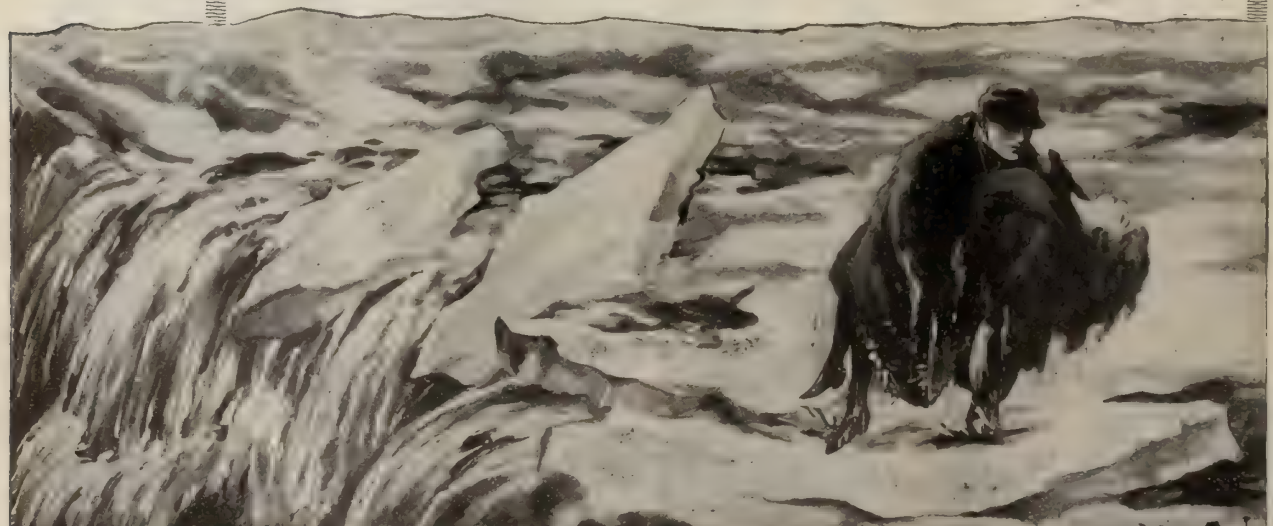
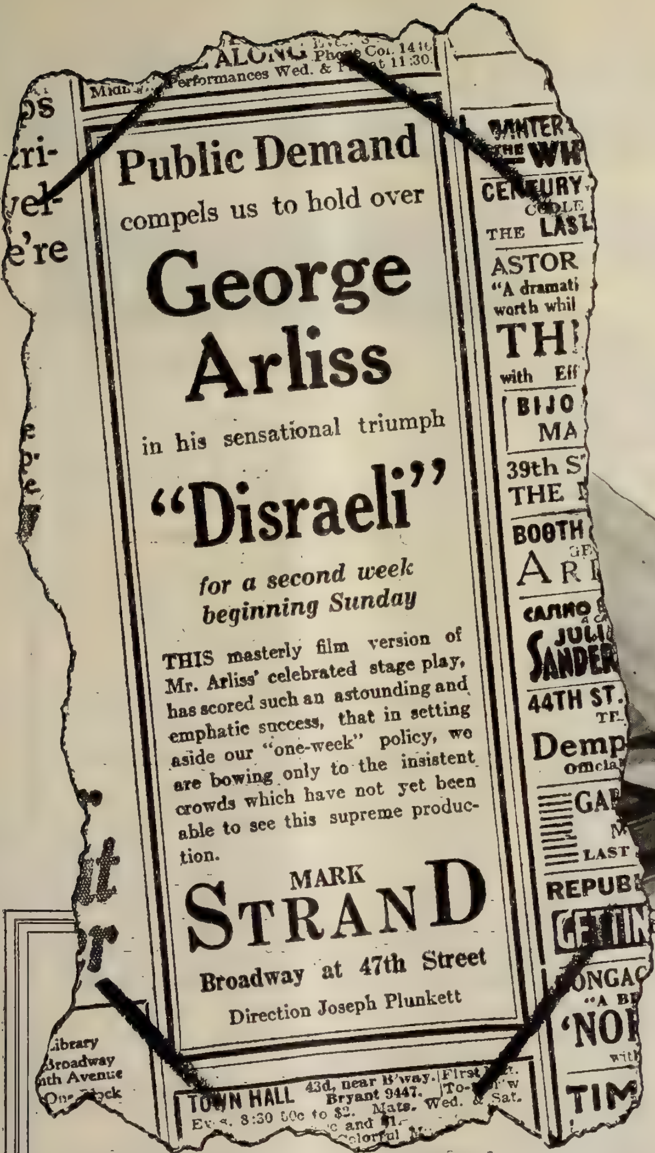
D. W. GRIFFITH

HIRAM ABRAMS
PRESIDENT





Public Demand
compels us to hold over

George Arliss

in his sensational triumph

"Disraeli"

for a second week beginning Sunday

THIS masterly film version of Mr. Arliss' celebrated stage play, has scored such an astounding and emphatic success, that in setting aside our "one-week" policy, we are bowing only to the insistent crowds which have not yet been able to see this supreme production.

MARK
STRAND
Broadway at 47th Street
Direction Joseph Plunkett

THIS IS ONLY THE SECOND TIME IN THE LONG HISTORY OF THE STRAND THEATRE THAT A PICTURE HAS BEEN HELD OVER A SECOND WEEK

DISTINCTIVE PRODUCTIONS, INC.,
presents

GEORGE ARLISS
in "DISRAELI"

From his celebrated stage success by Louis N. Parker
Directed by Henry Kolker

"A Distinctive Production"

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

The Sign of A Great Picture

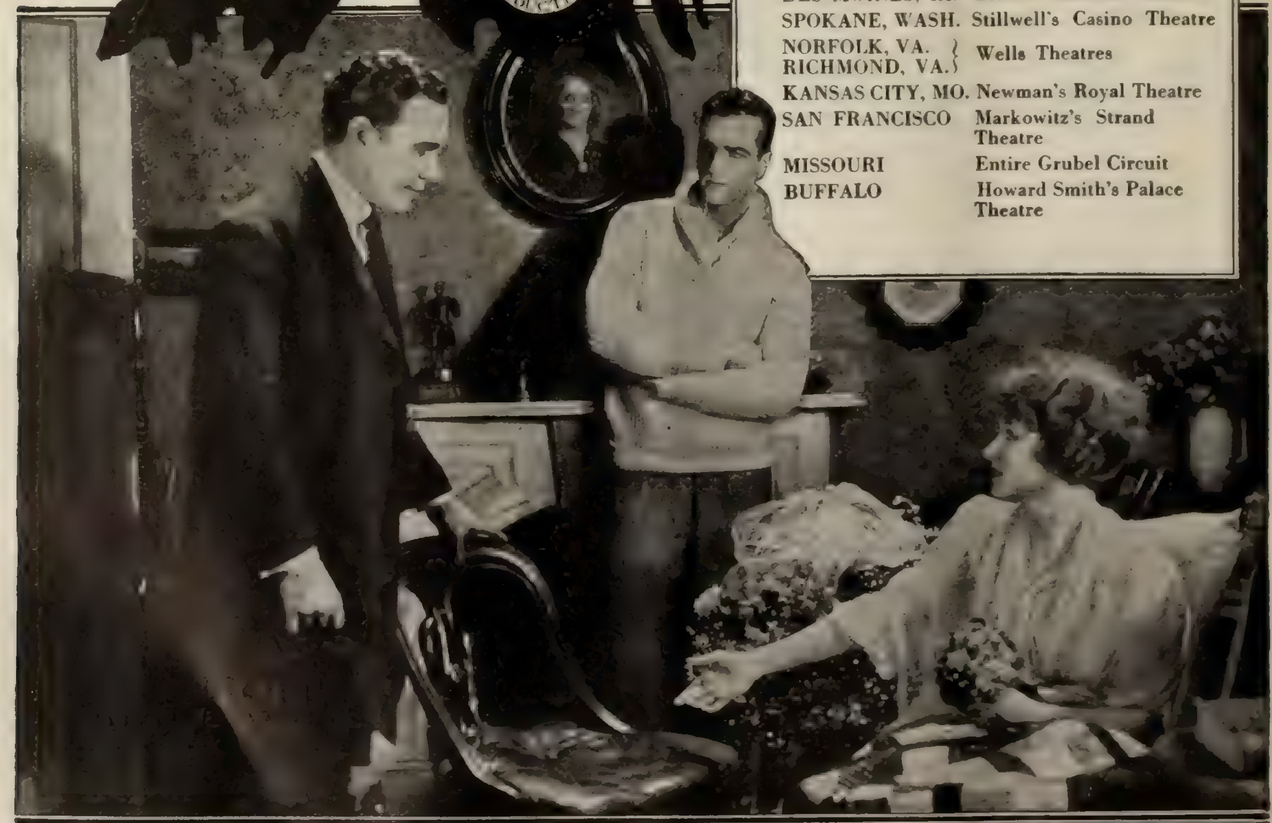
Lois Weber

producer of
"HYPOCRITES" "SHOES"
"TOO WISE WIVES"
"WHERE ARE MY CHILDREN"? etc.
presents

THE BLOT

BOOKED BY

CHICAGO	Barbee's Loop Theatre
SEATTLE PORTLAND BUTTE TACOMA	Jensen & Von Herberg Circuit
CHICAGO	Entire Lubliner & Trinz Circuit
CHICAGO	Ascher Bros. Circuit
CHICAGO	Andrew Karzas Circuit
CHICAGO	Schoenstadt Circuit
NEW ENGLAND	Black Circuit
LOS ANGELES	Gore Bros., Ramish & Lesser Circuit
COLUMBUS, O.	James Theatre
OAKLAND, CAL.	C. W. Midgeley's American Theatre
AKRON, O.	James Dunlevy's Strand Theatre
DETROIT	Madison Theatre, Kunsky Enterprises
PROVIDENCE, R. I.	Emery Bros.-Mahoney Rialto Theatre
PORTLAND, ME. HOLYOKE, MASS.	Abe Goodside's Theatres
DES MOINES, IA.	Blank's Garden Theatre
SPOKANE, WASH.	Stillwell's Casino Theatre
NORFOLK, VA. RICHMOND, VA.	Wells Theatres
KANSAS CITY, MO.	Newman's Royal Theatre
SAN FRANCISCO	Markowitz's Strand Theatre
MISSOURI	Entire Grubel Circuit
BUFFALO	Howard Smith's Palace Theatre



Released by
F B WARREN CORPORATION
1540 BROADWAY NEW YORK CITY

Booked for "Runs" after 8 Years

Here is a production that has played America before—everywhere. The big cities for runs; smaller cities for extra days; little towns for double time.

It has been withdrawn from the market for years—and now reappears with added power and appeal, better, according to the trade press, than when first presented to America. Newly edited, new prints, new accessories.

GEORGE KLEINE'S
1921 Screen Revival of

QUO VADIS

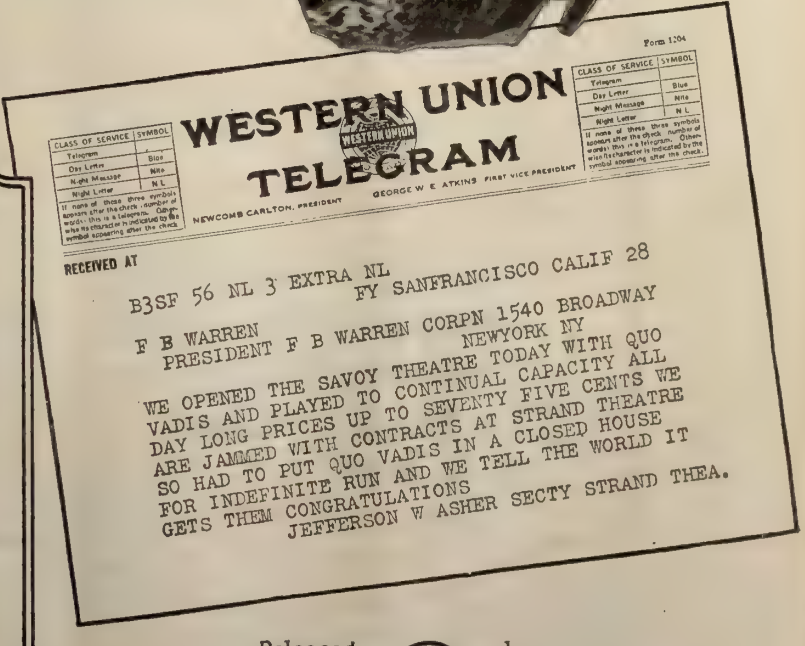
["Whither, Goest Thou?"]

By HENRY SIENKIEWICZ

Edited by - - - DOTY HOBART
Art Titles by - WARREN NEWCOMBE

Now Booked To Play

Seattle, Winter Garden	Indefinite run
San Francisco, Savoy	Indefinite run
Los Angeles, Clune's Broadway	Indefinite run
Providence, R. I., Rialto	Week stand
Reading, Pa., Colonial	Week stand
Lawrence, Mass., Modern	Week stand
Atlantic City, Bijou	Week stand
Missouri, Grubel Circuit	Extra days
Wilmington, Del., Aldine	Extra days
Evansville, Ind., Majestic	Extra days
Honolulu, Liberty Theatres	Extra days



Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W E ATKINS FIRST VICE PRESIDENT

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F B WARREN
PRESIDENT F B WARREN CORPN 1540 BROADWAY
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WE OPENED THE SAVOY THEATRE TODAY WITH QUO VADIS AND PLAYED TO CONTINUAL CAPACITY ALL DAY LONG PRICES UP TO SEVENTY FIVE CENTS WE ARE JAMMED WITH CONTRACTS AT STRAND THEATRE SO HAD TO PUT QUO VADIS IN A CLOSED HOUSE FOR INDEFINITE RUN AND WE TELL THE WORLD IT GETS THEM CONGRATULATIONS
JEFFERSON W ASHER SECTY STRAND THEA.

Released by
F. B. WARREN CORPORATION
1540 BROADWAY NEW YORK CITY

Geo. H. Davis
Presents

"The Heart of the North"

featuring

Roy Stewart

in a dual role assisted by

Louise Lovely

An awe-inspiring drama of the great Northwest where men die for the women they love.

A Harry Revier Production

FOR INFORMATION APPLY TO
GEO. H. DAVIS, 526 HOLBROOK BLDG. SAN FRANCISCO, CALIF.
OR JOE BRANDT, 1600 BROADWAY, NEW YORK CITY, N.Y.

Keaton Is Ours!

One of his inimitable make-ups in "The Playhouse"

No Longer a Prospect—
Now a Gold Mine!

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL PICTURES

The New

BUSTER KEATON

Comedies

The First Release is

"The Playhouse"

Presented by Joseph M. Schenck; written and directed by Buster Keaton and Eddie Cline.

Released on an independent basis

(Not sub-franchise pictures)

ASSOCIATED FIRST NATIONAL PICTURES, Inc., through a special arrangement with Joseph M. Schenck, will release during the coming year six Buster Keaton comedies.

¶ The first one's a riot! We've seen it. We can recommend it as first-water comedy—the kind that sparkles—the kind that gets the BIG laughs—a real feature in two reels.

¶ Every exhibitor who has had his eyes open for the big things knows of the remarkable rise of Buster Keaton to the place where his comedies are featured on every program.

¶ With his new high quality productions there is no question where they belong—as the feature.

¶ We can assure you the entire series will be just as good as the first one—or BETTER—because we know something of Mr. Schenck's production plans. With Buster Keaton to go, and with the plan for stories and production, there's nothing to it. You can't beat 'em.

¶ These comedies will be released on the independent basis (not sub-franchise plan) in two groups of three each. You can contract for the first three releases as a series, or each release separately. Make your plans NOW!

Coming!

"The Village Blacksmith"

FIRST NATIONAL ATTRACTIONS

FIRST NATIONAL PICTURES

WE HAVE THE ONLY ORIGINAL

PRODUCTION OF THE

THREE MUSKETEERS

By

ALEXANDER DUMAS

Originally Titled D'Artagnan

(Every Scene Copyrighted)

It's a

THOMAS H. INCE PRODUCTION

with

ORRIN JOHNSON

DOROTHY DALTON

LOUISE GLAUM

Can Be Booked at Any Film Distributors League Exchange

ALEXANDER FILM CORP.,
130 W. 46th Street,
New York.

LANDE FILM DIST. CO.,
201 Broadway Film Building,
Cincinnati, Ohio.

SUPREME FILM CO.,
732 So. Olive Street,
Los Angeles, Cal.

FRIEDMAN FILM CORP.,
202 Film Exchange Building,
Minneapolis, Minn.

FAVORITE PLAYERS FILM CORP.,
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Chicago, Ill.

SUPREME PHOTO PLAYS,
58 Exchange Place,
Salt Lake City.

LANDE FILM DIST. CO.,
301 Cleveland Film Building,
Cleveland, Ohio

SUPREME FILM CO.,
86 Golden Gate Avenue,
San Francisco, Cal.

LANDE FILM DIST. CO.,
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CAPITAL FILM EXCHANGE,
1314 Vine Street,
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QUALITY FILM CORP.,
414 Penn Avenue,
Pittsburgh, Pa.

H. RIFKINS PICTURES CO.,
130 Meadow Street,
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FAVORITE PLAYERS FILM CORP.,
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SUPREME PHOTOPLAY CO.,
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RELIANCE FILM EXCHANGE,
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EASTERN FEATURE FILM,
57-59 Church Street,
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FAVORITE FILM CO.,
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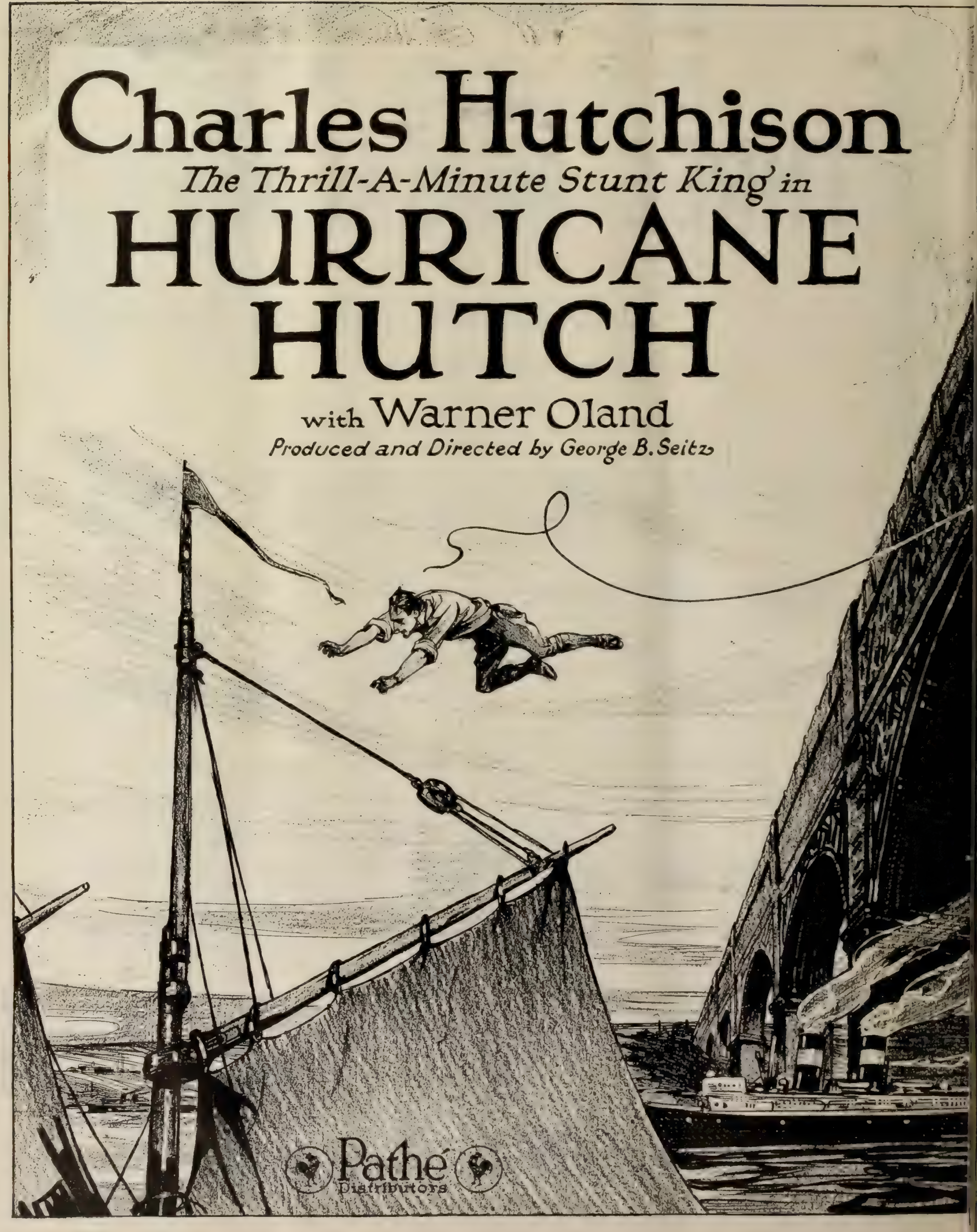


Charles Hutchison

The Thrill-A-Minute Stunt King in

HURRICANE HUTCH

with Warner Oland

Produced and Directed by George B. Seitz

Pathé
Distributors

Do you want to remain independent?
To do so you must patronize the independents
Make Independence Month mean something
Book Independent Pictures
Book Pathé Pictures
Pathéserial
TRADE MARK

He leaps from one auto to another, both going at sixty miles an hour;

He dives into the rapids of Ausable Chasm;

He crosses the Chasm on a tight wire;

He leaps a thirty-foot gap in a broken bridge on a motorcycle, in front of a fast moving train;

He rides a motorcycle on an open railroad track thirty feet in front of a speeding train;

He rides a log down a lumber sluice;

He dives under a moving train, crossing the track;

He jumps from a 150-foot rope, hanging from the Poughkeepsie Bridge, to the mast of a schooner passing beneath;

He does a thousand and one impossible, death-defying things!

He will make your audiences stand and cheer!

Book it now, the greatest serial that was ever made!

REG. U.S. PAT. OFF.
R-C PICTURES

Exhibitors! Did You Get

R-C Pictures Corporation has mailed directly to 14,161 Exhibitors, owning 15,425 Motion Picture Theaters throughout the United States a most important announcement.

If for any reason you have not received this personal business message, which is of the utmost interest to you and to every

1921-1922 Will

R-C PICTURES

723 Seventh Avenue, New York

REG. U.S. PAT. OFF.
R-C PICTURES

Our Announcement?

other Exhibitor of Motion Pictures throughout the country, write or wire us at once to send you a copy.

You must not miss this communication from us.

It means Dollars to You.

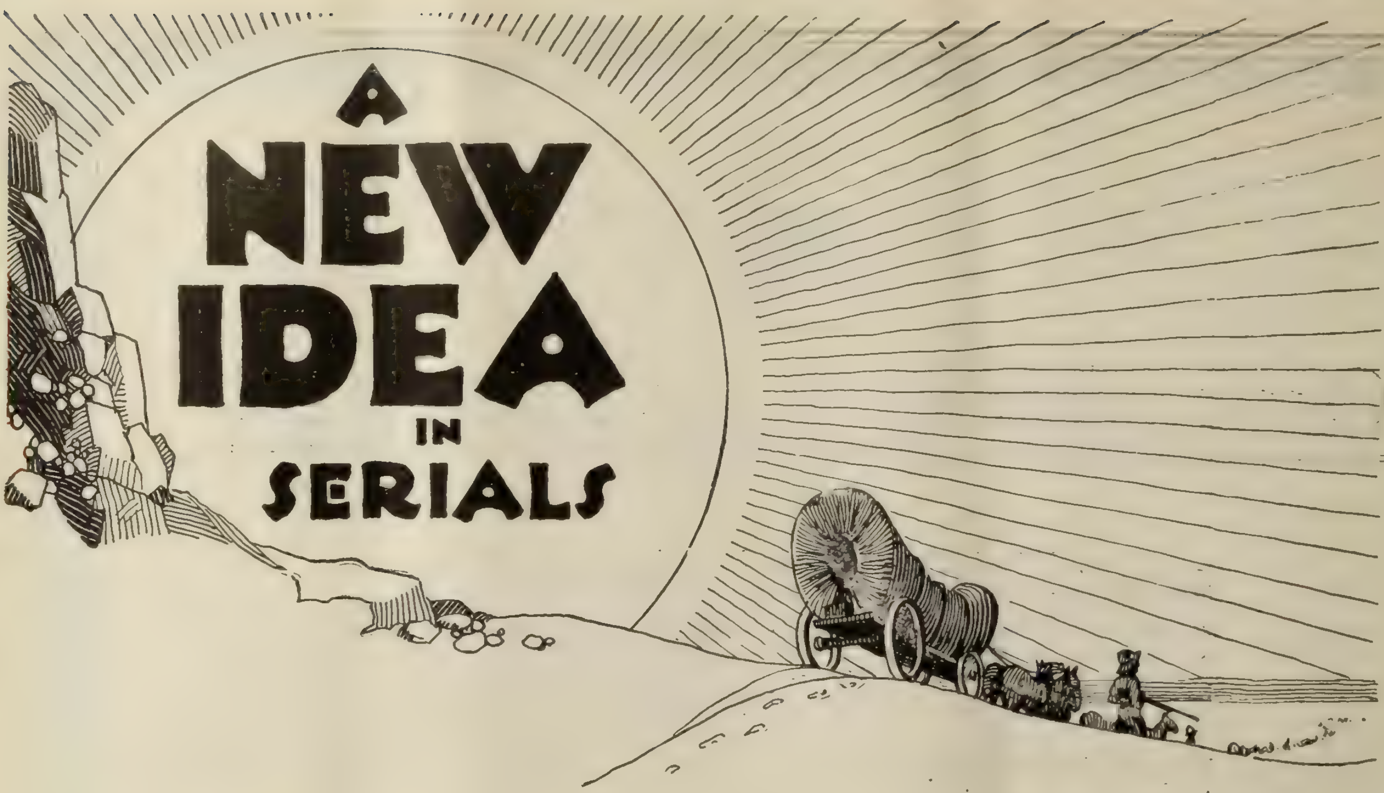
We believe that the business of Motion Picture Exhibitors will return to "Normalcy" early in September.

Will you be ready?

Reward Fighters!

CORPORATION

723 Seventh Avenue, New York



No More Censor Troubles!

Late in September or early in October, Universal will release a new type of Serial—"WINNERS OF THE WEST," directed by Edward Laemmle and starring ART ACORD.

This new type of Serial is a dramatization of the stirring adventures of the famous trail-breaking expedition of Captain (afterwards, General) John C. Fremont, in 1848, following the discovery of gold in California—a huge adventure with which every school-child is familiar.

"WINNERS OF THE WEST" is dramatic—it is clean—it is wholesome—it is true history. It is exactly what every parent, every teacher, every censor has hoped the picture industry would provide for the entertainment of the young people who make up so large a part of serial audiences. And—make no mistake—it is a bigger thriller than any serial you have yet seen on the screen.

As usual, it remained for UNIVERSAL, with its finger on the pulse of the amusement-loving public, to initiate this new type of Serial, and it offers it secure in the knowledge that UNIVERSAL'S record in the past will prove a more-than-sufficient guarantee of your complete success in "WINNERS OF THE WEST."

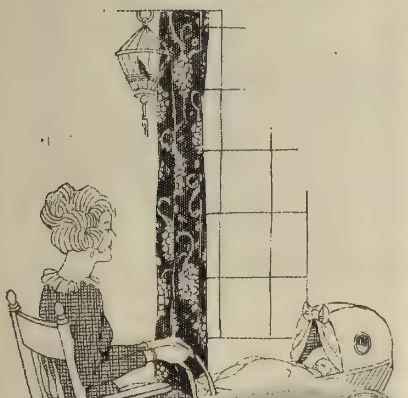
You will have no censor troubles with "WINNERS OF THE WEST."

Authentic
Red blooded
American History
18
Glorious Episodes
in a Thrilling Chapter of
Historic Adventure

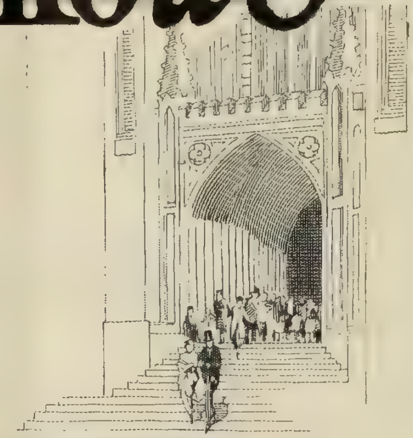
No more
Censor troubles!

UNIVERSAL

"No Woman Knows"



CARL LAEMMLE presents in this picture the greatest Heart-story of many years, as clean and wholesome as "Once to Every Woman" but filled with even more remarkable realism. Book it today for a genuine Jewel triumph. Made by Tod Browning from the amazing story of "Fanny Herself", by Edna Ferber, the story that had 2,000,000 readers.



UNIVERSAL Jewel

UNIVERSAL Jewel

Go to Your Independent Exchange And Ask About Arrow Pictures

W. E. Shallenberger

Independent Pictures Mean Big Success For Exchange Men and Exhibitors

Arrow Film Corporation can supply independent exchanges with highest class picture subjects. You know our record for successful productions. Every picture we accept for release is judged keenly on the basis of its box-office possibilities.

Exhibitors are turning more and more to independent pictures. They know the good independents hold bigger profit possibilities.

Arrow Film Corporation invites correspondence from independent exchange men who are seeking high class productions which can be sold to exhibitors at prices which exhibitors can afford to pay.

Yours for Independence

Arrow Film Corporation
220 West 42nd Street, New York City

ARROW PICTURES
INDEPENDENT

ARROW
Has Always Offered the Best in Motion Pictures

ARROW
Has Always Offered Independent Pictures

ARROW
Has Always Offered Pictures That Make Money

It's a winner! We *know* it. Herman Rifkin says so too.

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

Grace Davison
with
Ralph Kellard and Julia Swayne Gordon
in

LOVE HATE and a WOMAN

Directed by Charles T. Horan
Produced by J. G. Pictures Corp'n.

The first of a series of four amazing society dramas, rich in romance, action and splendid box-office qualities.

HERMAN RIFKIN
the master showman of New England, says:

> "There is no question but 'Love, Hate and a Woman' is one of the most satisfying pictures ever offered for distribution in New England."

Make Your Arrangements Now

ARROW FILM CORPORATION
220 West 42nd St., New York City
Distributors for United Kingdom
INTER-OCEAN PHOTO PLAYS, LTD.
162 Wardour St., London

WILLIAM FOX

presents

WILLIAM RUSSELL

in

SINGING RIVER

Scenario by Jules Furthman
Directed by Charles Giblyn

Vigorous Star in unusually vivid characterization

MIGHTIEST OF ALL

First with news that is news

MIGHTIEST OF ALL!

A Thrill Of Thrills

Guaranteed In Every Reel

WILLIAM FOX

presents

BUCK JONES

in

TO A FINISH

Story by Jack Strumwasser
Directed by Bernard Durning

Another full-of-action Buck Jones character picture

FOX NEWS

The Highest Class
News Reel In The World

First in quality of production

MIGHTIEST OF ALL

PLAYGOERS PICTURES

presents

"WOMEN WHO WAIT"

with an ALL STAR CAST
including MARGUERITE CLAYTON
CREIGHTON HALE and
GEORGE MacQUARRIE
directed by PHILIP VAN LOAN

RIGHT NOW—

When the clap-trap has died away and good pictures must be secured at a rental that will guarantee profit is the time to book this one—

RIGHT NOW—

When a story away from the trite and the ordinary is demanded; when sugar-coated drama is giving way to full-blooded stories of real men and women—

RIGHT NOW *is the time to book this one.*

Pathé
Distributors

MOVING PICTURE
World

ARTHUR JAMES
Editor-in-Chief

SEPTEMBER 10
1921

The Screen's Greatest Year

SHOW weather has wrought the miracle of sweeping back the clouds of pessimism and of silencing the thunders of despair in the moving picture business and the sun of profit now shines.

In the thirty days just past theatres "closed until September" have opened their doors. Houses which remained open have filled their seats with paying spectators. Picture rentals took the upward trend and exchange managers and salesmen have begun to lose the lines of care which interlaced their brows like thick cobwebs.

Exhibitors, the first to feel depression in our business and the first to get the thrill of the normal box office, have been encouraged to expect that the big days are not lost and gone forever like the Clementine of immortal song.

The upward movement has steadily continued and the blessings of rain and cooler air have sent the money into the box office to such an extent that although Labor Day had been put down as the season's opening day and the day of hope, the season anticipated itself and began some two weeks earlier.

The Spring and early Summer have been a distressing experience for everybody in the picture business with the exception of a very limited few. Business depression brought mental depression and nothing but sad words were heard through the land. Today the change is marked. Moving picture blues are evaporating into cool, thin air except with those who think of yesterday rather than of tomorrow.

We verily believe, as the result of an analysis of the situation in all sections of the United States, that the season now begun will be the greatest in the box office history of moving pictures. The public, far from being "fed up" on the screen, has been encouraged by the splendid improvement in production quality to return to its favorite entertainment with renewed enthusiasm. The market is not crowded with productions. Never was the opportunity greater for the independent with a good product to market his wares.

Of course, the weather and the market conditions alone will not do it. There are enough good productions to assure keen competition in selling and in exhibiting. The big money will go to the organizations and to the individuals who believe that perspiration is the best inspiration to the men and the companies who work intelligently and continually.

Advertising will play the big role in this big year now beginning. Those who know this already have formed their plans and we know some of them are man size. Those who don't know or who doubt will be advised by the rush of events.

The pessimist or the gloomer today in our business is the man who doesn't know.

Arthur James

Twisting the Political Tail Brings a Roar

United States Senator from Montana Asks That Moving Picture Activities in Politics Be Investigated

POLITICIANS are beginning to prick up their ears over the immediate probability that they may have to quit the political pastime of kicking the screen around, for the proposal that the moving picture business intends to fight its way out of politics served as a twister of the political tail in the National Capitol, and the roar is now reverberating through the land.

United States Senator Myers, of Montana, just before Congress adjourned for its recess of six weeks, introduced a resolution for a thorough investigation of the political activities of the industry and the bearing of this activity on the election of officials and the passing of legislation both in the State and in Congress.

It is ardently desired throughout the industry that this investigation proceed and that the job be carried out thoroughly. So many facts have been half stated, so many facts have been absolutely misrepresented, that the public and the politicians are either uninformed or misinformed about the activities or the purposes of the picture business.

Primarily to entertain and to educate, the moving picture has developed into the greatest medium of human expression, and all of the political activities now proposed are for the one definite purpose of keeping that medium of expression free and beyond political control.

In every state where censorship has been imposed the result has been solely the providing of political jobs on the one hand and on the other the costly hobbling of that which is at once an art, an educator and an entertainment for the masses. These facts presented to a Senate committee could well be used as a basis for a report by that committee calling for an amendment to the Constitution specifically guaranteeing the freedom of the screen and making it impossible for the state censors to exist.

It could be demonstrated before this committee, because the facts are undeniable, that the screen is already amenable to and governable by the police regulations and state statutes which govern newspapers, the public forum, the stage and all other forms of art. Where public morals are transgressed the remedy is immediately at hand, but the basic principle of liberty of expression, trampled upon by a pre-publication censorship, has been lost sight of in many communities by the politicians and the public.

It could be brought out definitely before an investigating committee of the Senate and made into a public record, that the screen does not desire to be beyond the law, that it is now and always has been responsible to law, but that it resents with all its heart and soul being denied the right given to all other forms of human expression.

This is something, of course, that Senator Myers doesn't know, but he will, if, as we hope, the investigation is carried through.

The inquiry would be prosecuted by the Senate Judiciary Committee or by a subcommittee thereof, in co-operation with the Department of Justice and the Department of Commerce. The committee would be given wide powers for conducting the investigation, and would be authorized to subpoena witnesses and to compel the production of books and papers.

Under the resolution, the committee would be directed to recommend "such remedial action and legislation in the premises as it may deem wise for the Federal Government to undertake."

The investigation would take in the political activities of the moving picture industry in all its branches throughout the country, together with such other of its activities "as might involve violation of the anti-trust or other laws or improper relations with state boards of censorship."

The resolution, upon its introduction by Senator Myers, was referred to the committee on the judiciary, where it will remain until that committee again meets, after Congress reconvenes in September.

In the preamble to his resolution, the Senator comments, apparently with surprise, upon the fact that no producer in America "has ever been punished by a jail sentence for producing an immoral picture, and nine-tenths of all the pictures shown in the world are of American production."

The resolution refers specifically to statements by Marcus Loew, Adolph Zukor, William A. Brady and others, and to resolutions adopted at various conventions as to the action to be followed by the organizations in fighting censorship. Statements made as far back as 1915 are dug out of histories and used to show what the industry is doing along this line.

Asks U. S. Senate to Probe Screen's Politics

Without a Smile Mr. Myers Suggests That Lawmakers May Be Swerved from Duty by Power

Censorship laws passed by the various states are also enumerated, as well as investigations made at various times, which always "resulted in a declaration that motion pictures need more careful and efficient moral control," and Congress is warned that "there is danger that the motion picture interests, with an uncontrolled publicity business and political power, may become a serious menace to free elections."

The text of this interesting resolution, which is good reading if nothing else, is as follows:

Whereas, motion picture interests, by their own announcement, "Have entered politics, to become a factor in the election of every candidate, from Alderman to President, from Assemblyman to United States Senator," the test for candidates being whether or not they pledge themselves to governmental action favoring this one business or their devotion to public interests; and

Whereas, the president of the National Association of the Motion Picture Industry, which claims to control 95 per centum of all the films of the country, having $250,000,000 invested, announced to the Chicago motion picture industry (as printed in its report of September, 1920), that this industry proposed to use the wonderful power in its hands and go into politics; and

Whereas, the ninth annual convention of the Exhibitors' League of Pennsylvania, South New Jersey, and Delaware, in August, 1920, voted to use its publicity power against all State legislators and Congressional candidates who may refuse to pledge themselves to support legislation favorable to their business, and for the removal of boards of censors whose decisions had been too drastic; and

Whereas, at the Atlantic City convention of the Motion Picture Theatre Owners of America, July 7, 1921, it is reported that Marcus Loew and Adolph Zukor, two of the most influential men in the industry, pledged all the screens under their control henceforth to enter politics; and

Whereas, it is reported the motion picture interests have already engaged a representative to direct a political campaign in New York before the primary and election next fall, to secure the repeal of the New York motion picture law, by promising the use of publicity power of the screens of the State to elect all who agree to vote for its repeal and to defeat all candidates who refuse to promise so to do; and

Whereas, at a hearing before Governor Miller, of New York, April 26, 1921, the representatives of the National Association of the Motion Picture Industry, in an effort to prove that no state legislative action was necessary to clean up the pictures in that State, claimed that absolute and unlimited power over the whole business was in the hands of four or five men; and

Whereas, it is reported that Jacob W. Binder, who was in the employ of what is now called the National Board of Review, at a meeting of the National Exhibitors' League, said, July 15, 1915, in San Francisco: "It was through money provided by manufacturers that I, as a representative of the national board, was sent into thirteen states to combat bills for legalized censorship;" and

Whereas, the president of the National Association of Motion Picture Industry in a speech to a committee of the State Senate of New Jersey, March 21, 1921, is reported to have said: "You can't control this business, but I can; I am president of the Producers' Association and, with two or three other men, I control every foot of film shown in the United States; what we say goes;" and

Whereas, seven states, namely, Ohio, Pennsylvania, Kansas, Maryland, New York, Massachusetts, and Florida, have enacted either censorship or regulatory laws, three of them in 1921, and the legislature of one other state (Nevada) enacted a censorship law which was vetoed by the governor—such legislative action showing widespread discontent because of the undesirable influence of the films shown in recent years; and

Whereas, the Committee on Education of the United States House of Representatives of the Sixty-fourth and Sixty-fifth Congresses held prolonged investigations of motion pictures, and each time reported favorably a bill for the Federal control of films in interstate commerce; and

Whereas, three other investigations, namely, those of the New York Legislature in 1917, the British inquiry in the same year, and two years of investigation by the Chicago city government, published in 1920, have each resulted in a declaration that motion pictures need more careful and efficient moral control; and

Whereas, it is said to be a fact that no producer in America has ever been punished by a jail sentence for producing an immoral picture, and nine-tenths of all the pictures shown in the world are of American production; and

Whereas, there is danger that the motion picture interests, with an uncontrolled publicity business and political power, may become a serious menace to free elections: Therefore, be it

Resolved, That the Judiciary Committee of the Senate or a subcommittee thereof be empowered and directed to conduct, with the assistance of the Department of Justice and the Department of Commerce, an investigation into the political activities of the motion picture industry, in all its branches throughout the United States, together with such other of its activities as might involve violation of the anti-trust or other laws or improper relations with state boards of censorship.

Resolved further, That the Judiciary Committee or a subcommittee thereof conducting such investigation be empowered to subpoena witnesses for such investigation and to compel the production of books and papers and to employ a stenographer and print the proceedings of such investigation, and that the expense thereof be allowed and paid out of the contingent fund of the Senate.

Resolved further, That the Judiciary Committee is directed to recommend such remedial action and legislation in the premises as it may deem wise for the Federal Government to undertake.

Brooks On Trade Paper Advertising

Pathe Executive Discusses a Situation in the Light of His Own Successful Experience

EDGAR O. BROOKS has had a conspicuous success in the marketing of moving pictures, and his management of the serial business of Pathe is sufficient tribute to his exceptional efficiency. Before the Associated Motion Picture Advertisers, Mr. Brooks delivered a first hand talk on salesmanship in our own particular field, and the keynote of that talk was the importance of trade paper advertising in this field especially.

His observations, based on experience, included the following, which every man in the business should read and digest:

Mr. Brooks said:—"There are two angles to this proposition—selling the exhibitor, and selling your own sales force. I don't really know which is the more important, but I do know that unless your own sales force be thoroughly and properly sold they will not secure maximum sales results.

Salesmen and their customers are very much alike in one respect—they are more readily sold by an appeal to the eye than to the intellect. In other words, a big flash in the trade papers makes much more of an impression upon the average salesman than the most carefully written circular letter or house organ article.

"Therefore, as a sales executive, I would make an earnest appeal to you to bear in mind at all times that it is **not only the exhibitor** you are appealing to in your **trade paper** ads., but also to **your own firm's salesmen.**

Any sales executive who does not realize the value of trade paper advertising is unworthy the position he occupies. Together advertising and publicity form the life blood of our industry. I care not how big a production you may have, what it costs to make, how big the cast or famous the star, if you don't advertise it and publicize it, you've lost—that's all!

"In one particular view I may appear to be iconoclastic—I don't believe in ballyhooing mediocre goods. I don't believe in trying to delude the exhibitor and the public. Of course, I don't advocate crying 'stinking fish' for sale, but I do believe we should not perjure our immortal souls by shouting aloud to the housetops that a picture we know to be poor is the finest production ever made!

"I don't call that good exploitation, or good selling. It's plain deception! And it's rotten business, too, for it has a severe boomerang effect.

"So, if I may presume to give advice, I would earnestly advocate using the soft pedal when announcing productions which are not up to standard specifications."

Edgar O. Brooks knows his business and has proved it.

Australian Film Men in Panic as Bill Passes Providing Stiffer Import Duty

(Special to Moving Picture World)

Sydney, Australia, July 25.

A BILL passed in Parliament during the first week in July imposed an increased duty of 100 per cent. on the importation of motion pictures into the Commonwealth of Australia—from 3 to 6 cents—landing a bombshell in the midst of exhibitors and exchanges that has set the entire industry in a state of near panic. It means ruination for fully 25 per cent. of the exhibitors and a tremendous loss in revenue to every exchange.

The duty applies only to American films made in America or English productions staged by an American company. What the object of the parliamentarians is in so heavily taxing the greatest source of entertainment revenue surpasses understanding. Many members are apparently under the impression that because the picture industry shows such amazing returns there must be an equally wonderful profit made.

Film Men Protest

To oppose the increased duty a general meeting of the English, American and Continental importers and Australian producers and a full executive of the Federated Picture Showmen's Association of Australia has made an emphatic protest against the imposition. It was quite evident, the speakers contended, that the majority of the members in the House of Representatives who voted for the increase in duty on films were not fully versed with the facts of the trade, and the public had yet to realize how seriously it was going to effect that most popular form of amusement.

Previously film importers were paying 2 cents a foot duty on film made in England and 3 cents a foot on subjects made in other countries, which is probably the highest duty paid in any part of the world. The government has increased the already heavy rate of duty by 100 per cent., making a total of six cents a lineal foot, which places the majority of the importers in the serious position of closing down their Australian business unless the tax is passed onto the public.

Business Troubles

For a long time past several of the importers have been losing considerable sums of money, whereas it has taken others all their time to break even. This has been caused mainly through the high overhead expenses necessary to place the features on a selling basis.

The executive of the showmen's association maintains that it is practically impossible to pass the tax on to the public owing to their already being burdened with the federal amusement tax and the fact that the price of admission have had to be increased from time to time to meet the heavy increase of wages and other working expenses.

The majority of the Australian exhibitors say they cannot shoulder the increase themselves, owing to the small margin of profit under which they are working. To such an extent have the profits of a large number of country and outlying suburban exhibitors diminished that they have been compelled to reduce their number of showing nights.

Co-operate for Defense

After a long discussion at the meeting it was decided to take the matter up with all possible energy with members of the government and place before them facts and figures proving that the duty would not in any way increase local manufacture, which is apparently one of the reasons for its imposition, as the imposition of 3 cents had not brought any more local organizations to light; and unless the duty was removed the quantity of films imported would have to be considerably reduced and eventually a large number of exhibitors would be obliged to close their doors.

Those present at the meeting included H. E. Ross Sode, Fox Film; John Corbett Jones, Selznick Pictures, and representatives of Paramount Pictures, Australasian Films, Mason Super Films, First National, Universal, E. J. and Dan Carroll, Beaumont Smith Productions; J. C. Williamson Films, Co-operative Films, Williams Bros. and the executives of the Federated Picture Showmen's Association, including Messrs. Szarka, Howe, McIntyre, Eastmuir, Figget and King.

Rentals Increased

It was agreed at the meeting of the Film Renters' Association held several days later to impose an increase all round in film hire of 12½ per cent. When advised of this move, the exhibitors decided to raise their admission prices and a new scale of rates will come into effect commencing August 1. Notwithstanding these increases, neither exchanges nor exhibitor will be able to recover the amount paid out in concordance with the 100 per cent. tax.

Recent developments give occasion for the opinion that the imposition of this new tax was brought about by certain parties concerned in the manufacture of films locally. Certain information was brought to the showmen and exchanges proving conclusively that a speculator who had invested in a certain Australian production did not derive very great pecuniary benefit from the film he financed, and this man saw fit to make certain statements which were absolutely untrue yet were resultant in the tax mentioned.

He, together, with other local producers—seeing an opportunity to get themselves well into the limelight and perhaps obtain a chance to place "dud" films on the market—went at the idea of an increase in duty, with all the force at their disposal. Unhappily for the importers they succeeded.

Even to the feeble-minded it is easily seen how foolish the tax is, if the purpose is to increase local production. In the past every production staged in Australia has earned treble the amount of an imported production—and this refers to the worst Australian against the finest American feature. Furthermore, showmen have booked such productions and paid double their usual amount of film hire—not only direct to the producer—but in addition they are satisfied to place an important foreign feature on the shelf for the period during which they screen the local article.

Admission Taxes Yield $89,725,805 in 1921

A thirteen million dollar increase in the taxes collected from admissions during the fiscal year 1921, ended June 30, last, as compared with the preceding fiscal year, is shown in a preliminary report just made public by the Commissioner of Internal Revenue in Washington, D. C. Total receipts from this tax during 1921 were $89,725,805, as compared with $76,720,555 in 1920; this covers only admissions to places of amusement or entertainment and does not include club dues, which paid an additional six millions during the year.

Collections from motion picture films leased and licensed totaled $6,008,108 in 1921, as compared with $4,381,276 in 1920, while the seating tax paid $1,560,800 in 1921, as compared with $1,941,804 in 1920, the only tax applicable to motion picture theatres which showed a decrease.

The industry also contributed heavily to many other taxes, such as those on transportation.

London Paper Wrought Up Over Proposed United States Film Tariff; Blames John Emerson and Tilson

THE proposed increases in the tariff on moving pictures has aroused great interest abroad, especially in England, where the United States is being severely criticised for its action, according to advices which have been received in Washington, D. C. The subject was recently brought up in the House of Commons, when one of the members asked the under-secretary of state for foreign affairs whether representations will be made to this government that the calculation ad valorem based upon cost of production of similar work in America of import duty upon imported pictures is unfair to British films, for the reason that the cost of production here is upwards of four times more costly than in England, or whether the British government will consider the advisability of subjecting the importation of American films into England to an import duty based upon the cost of production in America, "so that both industries will be placed upon a fair footing." Action on the measure, he was answered, is to be postponed until the government has had sufficient time to study the bill.

John Emerson Blamed

The London papers, it is reported, are taking a very active interest in the matter. A recent issue of the London *Daily Express* says the film duty is "a personal arrangement between Mr. John Emerson, president of the Actors' Equity Association of America, and Senator F. J. Tilson, chairman of the Senate Ways and Means Committee," and the paper is decidedly wrought up over the subject.

"American films enjoy a practical monopoly of the screens of the whole world, but monopoly abroad is not enough for America," says the *Express*. "She has decided to place a crushing tax on foreign films imported into the States. This decision will come into force in about three weeks time. The British industry is dumfounded by the unexpected blow.

"Colonel A. C. Bromhead, C. E. E., managing director of the Gaumont Films Hire Service, and chairman of the Cinematograph Manufacturers' Association, informed me yesterday that the Board of Trade had been approached to see what steps—retaliatory if necessary—can be taken by our government in view of America's extreme protection move.

Its Sense of Humor

"The new American tax is practically a personal arrangement between Mr. John Emerson, president of the Actors' Equity Association of America, and Senator F. J. Tilson, chairman of the Senate Ways and Means Committee, which is in charge of the tariff measure. Mr. Emerson represents the actors and actresses, producers and technicians of the American film studios.

"Mr. Emerson and his wife, Miss Anita Loos, write practically all the scenarios for the famous Talmadge sisters. He told me, when he was in London a few months ago, that he reckoned to make £13,000 each out of the Talmadge films, which are highly popular in this country. Thus the man who has engineered this savage tax on British films—150 per cent. on the cost of production—is drawing a substantial portion of his income from the exhibition of American films in England."

The *Express* article is not without its sense of humor, in promoting Representative John Q. Tilson, of Connecticut, a member of the House Committee on Ways and Means, to the Senate and making him chairman of the committee, which is also promoted. Also, Mr. Emerson "reckoned" to make money—introducing local color, already familiar to writers and film producers.

Letters Presage Closer Alliance Between British and Americans; N. A. M. P. I. to Take Action Soon

A CLOSER alliance between British and American film producers is presaged in letters that have been exchanged between William A. Brady, president of the National Association of the Motion Picture Industry, and J. Brooke Wilkinson, secretary of the Incorporated Association of Kinematograph Manufacturers of London. Mr. Wilkinson wrote Mr. Brady recently on behalf of his organization stating that second-hand American films were being offered for sale in Great Britain, the showing of which would infringe upon the rights of British film interests. In his letter he suggested a working arrangement between the two associations in all such matters.

Mr. Brady's reply follows in part:

"I fully concur with your suggestion that only good could come from a closer understanding to be arranged between the two organizations, and with this in view, I shall be indeed pleased to submit your proposal at the next meeting of the executive committee of our organization and will advise you promptly as to the action taken thereon.

"In reference to members of your association having received offers of second-hand American films, the showing of which would infringe upon the exhibition rights in Great Britain, I would suggest that you notify us of any specific instances of this which may come to your attention, and the matter will be investigated by our association. In fact, such information may materially aid us in the recovery of stolen films and the prosecution through our film theft committee, of persons engaged in such unlawful practices."

Protest Hamon Film

In an effort to prevent the showing in Los Angeles of a film featuring Clara Smith Hamon, the National Association of the Motion Picture Industry has wired a protest to Clyde Halsall of the Garrick Theatre of that city, requesting him in the interests of public welfare to refrain from exhibiting the picture.

Blue Law Men Buy Theatre to Set Sunday Precedent

"The blue laws are coming and we are in the van," declared Frank M. Hussey of Alton, Ill., who with his father, the Rev. Simeon Hussey, a retired Baptist minister, last week paid $25,000 for W. A. Clark's Ouatoga dance hall, picture theatre and drug store at College avenue and Washington street, Alton.

The Husseys have leased their theatre to Rush M. Stogshill, Lafayette, Ind., with the provision that no shows shall be given on Sunday and that the Husseys be given permission to supervise and censor films to be shown. The day after the opening the Federated Men's Bible Classes of Alton launched a Sunday closing ordinance, to force all Alton theatres and amusements to follow the example of the Husseys' theatre.

Shea's Hippodrome Has Anniversary Celebration

Shea's Hippodrome, Buffalo, N. Y., one of the leading theatres of the country devoted solely to the presentation of motion pictures, is this week celebrating its seventh anniversary. Harold B. Franklin, well known in the industry for his advanced ideas on picture program presentation, has brought about some excellent changes in the decoration of the Hippodrome in observance of the anniversary.

A new stage setting of gold and silver pillars, between which hang rich silk and satin draperies, is the feature of the new season innovations. Next comes the beautiful mezzanine, which has been refurnished in Italian Renaissance style, thousands of dollars' worth of furniture being installed. Oriental rugs of brilliant hues complete the scheme. The women's and men's rest rooms have been refurnished and redecorated and the marquee and front of the theatre refinished in bronze.

Warner Baxter will be Constance Binney's leading man in a story which has been scenarized by Percy Heath and Aubrey Stuffer, but not yet titled. It will be the tenth Realart production of the current season.

Thousands Pay Tribute to Marcus Loew as New State Theatre Opens Its Doors

CEREMONIES unique to Broadway were promised and, better than that, enjoyed at the opening of Loew's State Theatre last Monday night. His many friends, gather during his fifteen years of toil and endeavor, crowded about Marcus Loew to help celebrate his greatest achievement. At about 7:30 p. m. the Keith Boys' Band, E. F. Albee's tribute to Mr. Loew, paraded Broadway to let the world know that the fun was about to begin.

The crowds gathered in and about the lobby, anxious to see the various celebrities as they entered the theatre. Two huge sunlight arcs were placed outside the theatre, and stationed at either side were cameramen from the various newspapers and weeklies. At 9 o'clock the show began with a Buster Keaton comedy and continued with the scheduled vaudeville bill of Harry and Ann Scranton, Rosalie Harris and Pauline Stanley, Lew Cooper and Pee Wee Myers and Ford Hanford.

Then commenced "Old Home Week," with Nils T. Granlund as master of ceremonies. Rita Gould, sitting away down front, was discovered and asked to do her bit; Frankie Fay, unprepared though he was, managed to dig up Le Roy Smith's orchestra and keep the ball arolling; Tom Lewis delivered a long speech about everything and nothing in his inimitable, incomprehensible way; Adele Rowland was enticed away from Conway Tearle's party long enough to sing some of her most popular hits; Al Herman, rushed in from rehearsal and offered one of his new songs; Doraldina took the house by storm with a medley of her famous dances; Constance and Irene Farber gave one of their best numbers; Frank Tinney handed the house some big laughs at Mr. Loew's expene; Will Morrisey afforded a hundred bits of humor at all sorts of odd moments, to say nothing of a perfectly good mind-reading act with Bobby Woolsey as the Princess who knew it all; as well as two songs, made up by Mr. Morrisey on the spur of the moment that went over with a bang.

Many Celebrities

And intermingled with the entertainment was the bowing and greeting of the various celebrities gathered, such as Monte Blue, tiny Miriam Battista, June Caprice, Virginia Lee, Neysa McMein, Conway Tearle, Eugene O'Brien, Winifred Westover, Richard Barthelmess, Mary Hay, Mae Murray, Theda Bara, Hope Hampton, Kenneth Harlan, Gloria Swanson, Norma and Constance Talmadge and many others.

Just as De Wolf Hopper finished his bit as representative of the Lambs Club, who were there in goodly number, much noise was heard from behind the curtain. Mr. Granlund then introduced Raymond Hitchcock, saying he had arrived from the "Follies" with "someone," at which the curtain was raised to disclose the entire cast of the Ziegfeld Follies assembled in costume on the stage. Fanny Brice escorted Mr. Loew to the rostrum, and after his opening remarks the indefatigable Morrissey discovered David Warfield in the audience and in response to the cheers and applause he, too, took his place beside Mr. Hitchcock and Mr. Loew.

More speaking, and some mock argument as to who deserved the more credit ensued, while the sunlight arcs went on and the cameras clicked. At 12:15 the evening was ended and "the best opening yet" was the unanimous verdict of all who attended.

Among those present were:

Barney Bernard, Mrs. Irene Castle, Marguerite Clark, Ward Crane, Carol Dempster, D. W. Griffith, Louis Groody, Loney Haskell, Edward Earle, Pedro De Cordoba, Bide Dudley, Fred James Smith, Louis Meyers, J. W. Alicoate (Wids), Eugene V. Brewster, Coles Phillips, Alice Calhoun, Hugh Ford, Lieut. Hinton, Zena Keefe, Klein Brothers, Montagu Love, Louis Mann, Florence Moore, Marguerite Marsh, Mae Marsh, Dolores Cassinelli, May Tully, Van and Corbett, Lucy Fox, Seena Owen, Georgie Price, Bert Levey, Pearl White, Louise Fazenda. Nita Naldi, Fairbanks Twins, Lieut. Kloor, Norman Kerry, Bob O'Donnell, John Chas. Thomas, Diana Allen, Lionel Atwill, Max Hart, Bobby North, Rex Beach,

MARCUS LOEW

Texas Guinan, Edgar Selden, Vivian Moses, Harrison Ford, Alfred Cheney Johnston, James Hood McFarland, Henry Reuterdahl, Edward Royce, Peggy Shaw, Sam Hardy, S. Jay Kaufman, Jack Cohn, Alice Calhoun, Sam Lidnan, Frances White, Ned Wayburn and Flo Ziegfeld.

The Theatre Described

The theatre, both from the angle of the artist and the practical man, seems about the best that could be obtained. It has every convenience possible to satisfy the theatregoer. Every precaution has been taken to protect the public in every way; from fire by an abundance of exits directly to the streets bounding the theatre, by means of which it is easily possible to empty the entire theatre in three minutes. To protect their health and give them comfort, Architect T. W. Lamb's engineers developed scientific ventilation, free from draughts, still assuring a constant circulation and change of fresh, filtered air during the performance.

The lighting effect, by the direct method, has given the house a beautiful soft light, and when desired by the art director, a mysterious cast, changing from one color to another. By blending the three colored lights it is possible to have an unlimited number of effects.

Must See to Appreciate.

The splendid and elaborate interior treatment can only be appreciated by a visit, where every detail in design and color has been so finely studied in their relation, creating an effect equal to any of the old world palaces. The outer lobbies are finished in various colored marbles; floors of similar material. The inner lobby and foyer are a splendid Spanish Renaissance Hall, with a marble floor and walls of Travatine stone up to the height of the mezzanine. From this level running around the three sides of the lobby, is hung one of the best murals adorning the walls of any building in New York. This was especially designed for the State Theatre by Edward Trumbull.

The Travatine wall facing one coming from Broadway is relieved by a decorative fountain and pool, through which is projected a spectrum effect of changing color produced by a battery of hidden electric lights and prisms.

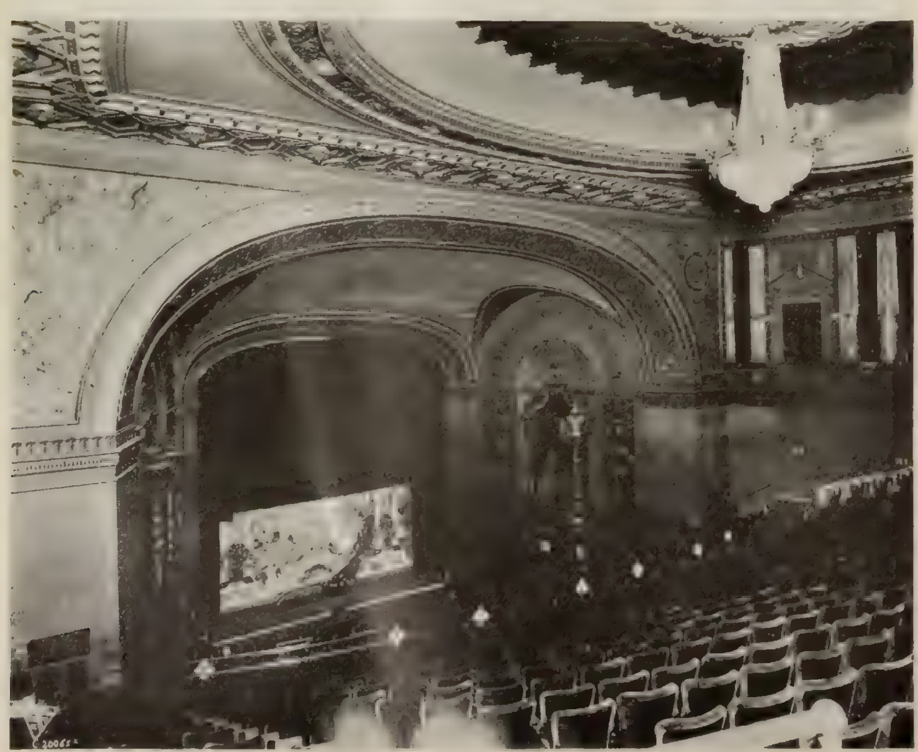
Spaciousness and Luxury

Overlooking this foyer is a reception mezzanine promenade with another open well looking directly into the orchestra floor of the auditorium. A marble balustrade surrounds this well. Along the sides and at the ends are Sienna marble columns. The entire effect is one of spaciousness, and as one rests in a luxuriously upholstered lounge, one may look through the columns and dream of wealth and splendor of the Golden Age.

From the foyer on the ground floor and the mezzanine promenade you enter the great auditorium. This is, perhaps, the most perfect room of this type in existence. Looking toward the stage on either side, the rich proscenium is flanked by a treatment only equalled in the masterpieces of Renaissance artists, with a state box draped with a rich red velour canopy, golden serpentine columns supporting a veritable crown of gold. It is quite as magnificent as and is inspired from the old cathedral altars.

On the huge pilasters each side of the state box the artists have created beautiful arabesques in mosaic with gold as a background, enriched with blue, green and brown. The side walls are of stone part way up. The walls are hung with a black and gold silk tapestry. The main ceiling has a large elliptical dome with a gold sunburst in the center. Around this dome, in a hidden cove, are three colored lights on which the electrician can play with color as the orchestration and other stage effects may demand.

From the center of the main dome is hung a beautiful crystal and bronze fixture. This also has changeable lighting. Around the perimeter of the dome are hung the smaller fixtures. As one rests in the large, comfortable chairs they cannot help but appreciate the efforts of all concerned with the producing of a monument of this character.



PROSCENIUM ARCH OF THE STATE THEATRE

Projectionists Agree to Wage Reduction

The wage difficulty between New York City exhibitors and projectionists has been adjusted. There are six classes working under as many different scales in the union and the exhibitors wanted a 10 per cent. cut made in three of them. A compromise cut of 5 per cent. has been agreed to.

The present scale calls for $36, $39.50 and $48 for three classes, the former two classes working a six-hour day. The theatre owners left those three classes standing, but wanted a reduction in the classes calling for $52.80, $57.60 and $66.16. It is these classes which have been cut 5 per cent. The present contract between union and exhibitors expires September 4.

Say Power's Projectors Help Put Big Film Over

Edward Earl, president of the Nicholas Power Company, and Will C. Smith, president of the Motion Picture Equipment Corporation, were present at the Lyric Theatre, New York, Sundya, August 28, at the premiere presentation of "The Three Musketeers."

Power's G. E. lamp has been installed in the Lyric through the Motion Picture Equipment Corporation and Mr. Earl and Mr. Smith, who were very much pleased by the success of Douglas Fairbanks in "The Three Musketeers," feel that Power's projectors and the new lamp shared to some extent in the great triumph of the play.

The Motion Picture Equipment Corporation has been instrumental in placing the Power's G. E. lamp in a number of the big Broadway houses where it has been very successful in practical operation, it is said.

Bebe Daniels had two consecutive, full days' work in her new Realart picture on which she was the only player called and, of course, the only one who worked, which she did, until after six p. m. each day. To be exact, she did have some co-workers: one white, woolly dog, one sleek dog with her family, a tortoise-shell cat and four kittens not her own, a hen with a brood of little chicks and a spinster goat! You're right; the setting is the rural home of an Irish family! and will provide the opening sequence of the thirteenth Realart production of the current season.

Restraint of Trade Charged Against Famous Players-Lasky by Government

CONSPIRACY and combination, in violation of Section 5 of the Federal Trade Commission Act and Section 7 of the Clayton Act, are charged against the Famous Players-Lasky Corporation, five other moving picture concerns and six individuals connected with the concerns in a formal complaint issued August 31 by the Federal Trade Commission.

The charges of the commission come as a climax to an investigation which has occupied more than a year's time, developed from complaints filed by exhibitors many months ago, originally against Stanley and Saenger. Those concerns are among the six cited in the complaint, and are alleged to have resorted to unfair competition and the purchase of stock in competing concerns.

The organizations named as respondents are the Famous Players-Lasky Corporation, the Stanley Company of America, the Stanley Booking Corporation, the Black New England Theatres, Inc., Southern Enterprises, Inc., and the Saenger Amusement Company. The individuals named are Adolph Zukor, Jesse L. Lasky, Jules Mastbaum, Alfred S. Black, Stephen A. Lynch and Ernest V. Richards, Jr.

A Detailed History

Announcement by the Federal Trade Commission that the complaint had been issued was withheld until a summary of the complaint could be made up, owing to the great interest displayed in the matter by newspapers all over the country. The issuance of the complaint was made the subject of bulletins by all of the news services, while scores of papers ordered their Washington bureaus to prepare a story embodying the commission's charges.

The commission's complaint includes a detailed history of the development of the Famous Players-Lasky Corporation, characterized as "the largest concern in the motion picture industry and the biggest theatre owner in the world," from 1916 to the present time. As a result of the operations of the organization, it is stated, in the calendar year 1920 there were approximately 18,000 theatres exhibiting motion pictures in the United States, of which about 6,000 showed Paramount and Paramount-Artcraft pictures exclusively. About 20,000,000 people every day attended the performances in all the theatres, expending approximately $4,000,000 in cash in admissions, and about 67 cents of every dollar that was paid to enter motion picture theatres "was paid to enter theatres showing Paramount and Paramount-Artcraft pictures only."

"As a result of the conspiracies and combinations herein set out," says the commission in its complaint, "and the acquisitions and affiliations made in pursuance of said conspiracies and combinations, the respondent, the Famous Players-Lasky Corporation, is now the largest concern in the motion picture industry and is the biggest theatre owner in the world, owning more than 400 theatres in the United States and Canada, and has numerous others affiliated with it.

"It has formed producing companies in Great Britain, France, Belgium, Spain, the Scandinavian countries, Poland and Czechoslovakia, and a $3,000,000 corporation for the production and distribution of motion pictures in India. It has branch offices in twenty-eight of the principal cities of the United States and in Canada, in London, in Sydney, Welling, Mexico City, Paris, Copenhagen, Barcelona, Buenos Aires, Rio de Janeiro, Santiago, Havana, Tokio, Shanghai and Manila, and it has 140 subsidiary corporations engaged in either producing, distributing or exhibiting motion pictures."

In Fifteen Paragraphs

Fifteen paragraphs are devoted to the charges against the Famous Players-Lasky Corporation, its subsidiaries and officers. It is declared that more than 30,000 films are distributed throughout the United States and foreign countries every week by the respondent. The first three paragraphs are devoted to this and to the number of theatres in the United States, forming the foundation for the allegations made in succeeding paragraphs.

Paragraph 4 describes in some detail how films are distributed through exchanges.

Paragraph 5 sets out that in 1916 the industry was composed of three units, producers, distributors and exhibitors, none of which were affiliated with the others. It sets out, also, that the three leading concerns in the industry were Bosworth, Inc., with a capital stock of $10,000; Jesse Lasky Feature & Play Company, Inc., capitalized at $500,000, and Famous Players Film Company, incorporated at $2,500,000.

These three concerns at that time produced respectively a year, twelve, thirty-six and forty-eight feature photoplays. They were in competition with each other and they had among their artists the most prominent and most popular motion picture actors and actresses and the most efficient and skilful directors then known in the industry. Adolph Zukor was the owner of the Famous Players Film Company.

Paragraph 6 declares that the Famous Players-Lasky Corporation, Adolph Zukor and Jesse L. Lasky combined and conspired to secure control and monopolize the industry and to restrain, restrict and suppress competition in interstate commerce in films. In pursuance of this conspiracy and combination the complaint charges that the respondents acquired in 1916 Bosworth, Inc., Jesse L. Lasky Feature and Play Co., Inc., and Famous Players Film Co., and that since the time of such acquisition the Famous Players-Lasky Corporation has, and still owns, the whole of the stock of the firms mentioned, and that the effect of such acquisition has eliminated competition between such corporations and tends to create a monoply in such commerce in the industry.

Paragraph 7 sets out that prior to incorporation of the Famous Players-Lasky Corporation in July, 1916, the three concerns mentioned released and distributed all of their picture films through Paramount Pictures Corporation of New York. The Paramount concern at that time was distributing 104 films annually, and being at that time the only distributing agency having facilities for nation-wide distribution, its trade mark name of "Paramount Pictures" became well known among exhibitors and the public.

In distributing these films for first runs and exhibitions, the Paramount concern pursued a plan known as "closed booking" whereby these pictures were leased to exhibitors on the condition that they would lease the entire 104 pictures and would not lease or exhibit pictures

(*Continued on page* 168)

Heat? Yes!

Depression? No!

That's the moving picture business today and there's nothing more to it!

N. A. M. P. I. on Record as Organization

Griffith Sole Opponent to Stand Taken This Week

A CONCERTED stand against the proposed tariff on foreign films has been taken by film companies representing ninety per cent of film made and distributed in the United States. At a meeting of these excutives, all of whom are members of the National Association of the Motion Picture Industry, a resolution was adopted vigorously opposing the thirty per cent ad valorem duty on foreign films. The producing, distributing and exporter members of the National Association were called together by William A. Brady, president, to thoroughly discuss the tariff question.

The resolution adopted was:

Resolved, That the National Association protests vigorously against the Fordney Tariff Bill as passed by the House of Representatives insofar as it provides for a 30 per cent ad valorem tariff on foreign motion picture films;

That the film tariff provisions in the bill were not solicited or instigated by the National Association of the Motion Picture Industry, or by anyone acting in behalf;

That a tariff on foreign motion picture films is unnecessary as a protection measure, for the reason that the American product can successfully compete with foreign films both at home and abroad;

That the revenue derived from the proposed tariff measure would be insignificant and

That the National Association of the Motion Picture Industry be represented before the Senate Finance Committee to protest against the Senate passing the measure and to advocate that no change be made in the existing tariff.

The companies voting to have the National Association, as an organization, opposed to foreign tariff were: William A Brady Picture Plays, Inc., Famous Players-Lasky Corp., Fox Film Corp., Goldwyn Pictures Corp., Metro Pictures Corp., Realart Pictures Corp., The Selznick Corp., Triangle Film Corp., Universal Film Mfg. Co., Associated First National Pictures, Inc., Educational Film Exchanges, Inc., R-C Pictures Corp., David P. Howells, Luporini Bros., Australasian Films, Ltd., Inter-Ocean Film Corp.

Griffith Sole Opponent

Among those who spoke in opposition to the proposed tariff and urged that the National Association, as an organization oppose the measure, were: Saul E. Rogers, chairman, committee on taxation of the National Association; Paul H. Cromelin, president of Inter-Ocean Film Corp.; E. H. Goldstein, assistant to the president of the Universal Film Mfg. Co.; Gabriel L. Hess, general counsel, Goldwyn Pictures Corp.; Charles C. Pettijohn, representing the Selznick Corp.; R. S. Cole, president, R-C Pictures Corp.

The sole opposition appearing was D. W. Griffith through his attorney, Mr. Banzhaf.

The following committee was appointed to draft the resolution and to obtain for it the widest possible publicity both here and abroad: Saul E. Rogers, Gabriel L. Hess, Paul H. Cromelin, Ralph Kohn (Famous Players-Lasky Corp.), L. Auerbach (Export & Import Film Co., Inc.), R. S. Cole.

Copies of the resolution are being forwarded by Chairman Rogers to the members of the Senate Finance Committee, which now has before it the Fordney House Bill, containing the 30 per cent. ad valorem tariff clause.

The Discussion

In the discussion which preceded the adoption of the resolution, Chairman Rogers of the Taxation Committee, said that the adoption of a 30 per cent. ad valorem tariff based upon American valuation would not only exclude foreign films from the American markets, but would also close the foreign market to American producers because of retaliatory measures which naturally would be taken by foreign countries.

Mr. Goldstein called attention to the fact that American film manufacturers must protect their markets both here and abroad and offered the resolution which was later elaborated by the committee appointed for that purpose. Mr. Hess, in seconding the motion, said that it was estion that the National Association make known its position and that personal considerations should be waived for the welfare of the industry as a whole.

Mr. Pettijohn told the meeting that two things only in connection with the tariff were being considered by the Senate Finance Committee—first, the protection of the industry; second, revenue to the government. Mr. Cole, in advocating action by the National Association, said: "We should not only go on record as against the tariff, but we should do all within our power to prevent such action by Congress."

Richard A. Rowland, president of Metro, said that if the proposed tariff were placed upon foreign films the American producer would be obliged to curtail the production cost, with the result that actors and directors would be obliged to work much more cheaply than at present. President Brady declared that the Actors Equity alone is responsible for the 30 per cent. ad valorem tax being incorporated in the revenue bill passed by the House of Representatives.

Cromelin's Letter to Hoover

Mr. Cromelin read a letter on the subject that he has written Herbert Hoover, Secretary of Commerce. It follows:

"I notice by newspaper reports that a hearing has taken place with respect to the question of increased tariff on motion pictures entering this country, and would be glad to be informed as to whether there will be further hearings in respect

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Novel Copyright Suit Involves Fairbanks

A SUIT unique in the history of motion pictures was filed this week against the United Artists Corporation and the Douglas Fairbanks Picture Corporation when the Triangle Film Corporation, the Film Distributors' League, Inc., and the Alexander Film Corporation applied in the United States Court of the Southern District for an injunction and damages because of the presentation of "The Three Musketeers" at the Lyric Theatre. The point is made that the twelve-reel Fairbanks production constitutes an infringement on the copyright of a five-reel picture made in 1915 and released in 1916, called "D'Artagnan" and subsequently distributed as "The Three Musketeers."

The novel feature of the suit is that instead of suing on a question of the title, the plaintiffs claims that 515 individual scenes have been copyrighted by them and that the Fairbanks picture violates the copyrights. They ask that the alleged infringing picture be taken off the screen, the film deposited with the court and the court award them the costs of the suit and other relief.

The 1915 picture was produced by Thomas H. Ince. In its cast were Orrin Johnson, Dorothy Dalton, Louise Glaum, Walt Whitman, Rhea Mitchell and other prominent screen players. The papers allege that one of the players in the Ince picture plays in the Fairbanks picture, but do not name him.

The suit is primarily an action by the Alexander Film Corporation, which owns the New York rights for the distribution of the Ince picture. Because Triangle owns the copyright, it is made a party to the suit.

Against Proposed 30 Per Cent. Tariff

Committee to Obtain Widest Possible Publicity

to this matter, and if any briefs or papers are filed with your department, copies of which are available, would be pleased to receive same.

"The United States is and has for many years been an overwhelmingly export country as regards motion pictures. We have sought to place the American motion picture in all foreign countries and to a large extent have been successful. There is no occasion for American producers of motion pictures to fear introduction into this country of those productions made abroad which may be suitable.

"The writer has had occasion to spend many years in foreign countries, particularly in England and Germany, and knows of his own personal knowledge that a very small percentage of the motion pictures made in those countries are suitable or would ever find a market here. Those outstanding productions which deserve to be shown here should be permitted to be distributed and can only result in the betterment of the business as a whole and will not hurt the American producer.

Already on Record

"The National Association of the Motion Picture Industry, representing approximately 90 per cent. of the motion pictures produced in the United States, is on record in a brief filed with the Committee on Ways and Means for and on behalf of the association by Mr. Saul Rogers, in which it takes the positive stand that no duty is sought on motion pictures imported to this country.

"This association believes that our government should be in possession of a weapon which could be used if necessary to retaliate if any foreign government discriminates against or places an embargo on American motion pictures, and this broadly is the position of the industry. The agitation on the part of the Actors Equity and certain other interests for a high tariff on motion pictures imported, is not a movement on the part of American producers, distributors or exhibitors of motion pictures.

"The sale of the rights in foreign markets of American motion pictures represents approximately 25 to 30 per cent. of the total returns from same. To secure this amount for rights and royalties is, broadly speaking, of far more importance to the American producers than the proposed protection. The American motion picture requires no protection and the producers and exporters who are seeking the development of foreign fields, look to their representative in Congress and to you and your associates in the Department of Commerce to assist and aid them in the development and broadening of their export business.

"A tariff of 30 per cent. ad valorem based on American valuation, as has been proposed and is now embodied in the Fordney Bill under consideration by the Senate Committee on Finance, will not prove revenue-producing, but on the other hand will become a barrier to the introduction into this country of such suitable motion pictures which our people are entitled to see.

Prompt Retaliation

"It is worse than folly to imagine that those responsible for the government of foreign countries will see such a thing done without promptly retaliating. As a matter of fact, the very discussion of the subject and the knowledge that it is being considered is already proving detrimental to the export business of the American producers. Australia, which up until recently had a duty of 4 cents per foot on motion pictures, and which depends to a large extent on the United States for its supply, has recently increased the duty by 50 per cent. and added other very onerous conditions as regards censorship.

"If we want to see the business in this very important article of export killed in foreign countries by retaliatory action, high duties and impossible censorship conditions in all principal markets, then we should go ahead and pass the Fordney bill with its provisions regarding motion pictures as they are. If, on the other hand, our friends in Washington want to help the industry and help to spread the story of the United States by the most potent means known and by the best medium of expression ever invented, then they will cut out the clauses relating to the duty on the importation of motion pictures and let the tariff remain as it is, a specific duty based on footage of a reasonable price per foot.

"In conclusion, in order to illustrate how comparatively unimportant the foreign motion picture is as an article of import, and how an insignificant matter may be the means of stirring up a hornet's nest by retaliation, will you permit me to quote below the total value of these imports as indicated by the Monthly Summary of Foreign Commerce published by your department for the twelve months ending June, 1919, 1920 and 1921:

Year	Negatives	Positives
1919	$339,472	$101,171
1920	499,691	157,192
1921	734,920	306,986

"The above memorandum relates specifically to finished motion pictures, not to raw stock (the sensitized but not exposed film used in making the finished picture), which for most excellent reasons should remain on the free list, but which presents an entirely different problem from that of taxing the finished motion picture, positives or negatives, when imported into this country."

Castelberg of Baltimore Is Killed by Elevator

Seriously injured when he fell on the floor of an elevator which he was entering in the Emersonian Apartments on August 29, Joseph Castelberg, owner of the Strand and New Pickwick theatres and holder of interests in the New Wizard Theatre, Baltimore, was rushed to the Hebrew Hospital, where it was found necessary to amputate his right leg, and he died at 6:30 the following morning.

An investigation is being conducted by the coroner, and an inquest will be held.

Mr. Castelberg was associated also with two jewelry firms, the J. Castelberg & Son and the Castelberg National Jewelry Company. He was 58 years of age.

Fairbanks on "Depression"

"There is no depression, and there should be no talk of depression in the picture business. We have heat, yes, but the business today is bigger, finer and better than ever. I demonstrated my confidence in the situation and in the business by spending $700,000 in making 'The Three Musketeers,' and if you think there is any depression, heat or no heat, go over to the Lyric Theatre."

Douglas Fairbanks, in a speech to the Theatre Owners' Chamber of Commerce, at the Hotel Astor, New York, Tuesday, August 30. With him was Mary Pickford, and they were welcomed by President William Brandt in an enthusiastic speech. The members heartily applauded.

New Picture Patronage Among Millions of Church People, Says Middaugh at W. M. P. A. Meeting; Censor Official Speaks

THAT a large percentage of the 30,000,000 church goers in this country represents a new field of motion picture patronage that could be encouraged to swell the box-office receipts of the theatres was the gist of a talk given before the members of the W. M. P. A. in Hollywood recently by H. J. Middaugh, president of the Emmanuel Church Brotherhood.

Mr. Middaugh, who is leading a movement to bring the church and the motion picture industry into closer harmony, pointed out to the publicity men that they could be of great assistance in bringing about this condition through the right kind of publicity and advertising. He further stated that the motion picture industry could look to this vast army of people for patronage at the theatres but that these people could only be induced to become regular patrons through proper productions and advertising.

Tell Truth in Advertising

"If these thirty million people would be considered when advertising copy for attractions is written," said he, "new business would be experienced at the box-office every week." He also urged the importance of telling the truth in advertising and telling it in such a way that it would not offend the average church-goer.

A. Lehr, vice-president of Goldwyn, then spoke on the matter of censorship, giving a forceful argument against the present system. "I believe in censorship from within the industry rather than from censorship by persons outside of the business," said Mr. Lehr. "After all, it is the producer who has everything at stake and he cannot afford to make pictures that he feels might be cut by the censors." Another important item pointed out by the producer was the fact that the business depended to a very large extent upon the matinee business consisting chiefly of women and children. No producer can afford to make pictures that will offend this patronage, he said. Under the new arrangement between producers, he pointed out, the pictures of the future must be clean.

Censor Official Speaks

W. T. Willis, chairman of the Chicago board of censors and who remained over in Los Angeles two days in order to address the publicity men, brought out the fact that conditions as regards the censors especially in the territory under his charge, might be serious to the producers. He stated that they were constantly combating the ultra-reformists who attack him and his organization every time an uncovered calf is shown on the screen. "Censorship," said Mr. Willis, "is not static. Either it will grow or it will gradually be eliminated. If conditions are allowed to continue it will grow to an extent where these ultra-reformists will gain control and then God help the motion picture business."

Mr. Middaugh was then asked his opinion on censorship in that he had not gone into this subject in his speech. He replied that he did not believe it was fair for a body of people to eliminate and change pictures after the money and effort had been spent in their completion. He was of the belief that some sort of censorship before the films were made and finished at the studio, would be fairer to the producers.

Would Talk Against Censorship

A resolution urging the Producers Association to instigate a four minute men campaign against censorship in the theatres along the lines of the speakers used during the war and offering the services of the W. M. P. A. membership was unanimously adopted.

Other guests of the evening were Joe Dannenberg of "Wid's" and T. Wells, western representative of "Movie Weekly." Mark Larkin, acting as chairman, was responsible for one of the most interesting meetings ever held by the association.

Cibrario Wins Point in $1,000,000 Suit; Stay Tying Up His Enterprises Vacated

JACQUES CIBRARIO, of 370 Central Park West, who received added notoriety in the motion picture world when it became known that the Russian Soviet government had charged him with defrauding them of close to $1,000,000, placed to his credit here for the purpose of buying films and screen equipment for use in Russia, won a slight victory in the New York Supreme Court when Justice McAvoy, after listening to a prolonged argument, vacated a stay which tied Cibrario up from operating several of the motion picture enterprises he started since his arrival here, and releasing the embargo which the court had placed on his withdrawal of money in several banks. The stay was vacated pending a decision by Justice McAvoy on the application of the Russian Soviet government for the appointment of a receiver for the several enterprises controlled by Cibrario.

Former Municipal Court Justice Herman Joseph, counsel for Cibrario, attempted to have the whole proceedings thrown out of court on the ground that as the Russian Soviet, which he characterized as "an outlaw government," had not been recognized by our government, it had no standing in our courts, but Justice McAvoy disagreed with this contention, for the reason that the Soviet government is a "de facto" one and suits in its behalf have been recognized in the United States district courts.

Judge Joseph spoke in praise of his client, remarking that he was a much persecuted man, that he had acted in good faith in his contract with the Russian government, and that if any inferior or useless picture material had been delivered in Russia, it was because of the manipulations of dishonest employes he had relied upon, and of one film producing concern, whom Cibrario is now suing for large damages for the inferior films alleged to have been sold him.

Charles Recht, counsel for the Russian government, despite the praises of Cibrario's counsel, told the court that Cibrario had been leading the life of a gay Lothario in this country with the money of his clients, that he had two valuable automobiles which were ready for shipment abroad and were to be followed by Cibrario, when he stepped in on behalf of the Russian government, with the present suit to recover the money advanced by the Soviet, which was followed by the arrest of Cibrario in a criminal proceeding connected with this action, on which he was released in $10,000 bail.

Seeking Relaxation of New Zealand Restrictions

Efforts to secure a relaxation of the restrictions imposed on films by the New Zealand Government are being made by representatives of American producers, according to reports received in Washington, D. C.

When the tightening of the picture censorship was under discussion some months ago, the reports state, the then minister for internal affairs suggested that the Government might require 50 per cent. of the films imported into New Zealand to be of British manufacture. It was indicated at that time that Government officials regarded as undesirable the "Americanization" of New Zealand through the influence of the picture theatres, and that British films were considered better suited to New Zealand conditions and in better accord with New Zealand sentiment than the American films.

It is understood that the desirability of encouraging the importation of British films is now to be raised again.

Packing the Capitol

The big Equity production, "Charge It," featuring Clara Kimball Young, is packing the Capitol in New York every day. This in the face of very keen competition from Loew's new State Theatre just opened, and the opening of "The Three Musketeers" at the Lyric.

Hodkinson to Have Own Exchange System After November 1; Pathe Contract Ended

FAST upon the announcement in these columns last week of the increase in the personnel of the Hodkinson Corporation comes the formal statement from the president, W. W. Hodkinson, that after November 1 the Hodkinson pictures will no longer be distributed through Pathe Exchange, but will be distributed through a system of independent Hodkinson branch exchanges immediately to be set up in twenty of the key cities of the country.

The Hodkinson Corporation has carried on the physical distribution of its pictures through the Pathe Exchange for three years. Rumors have been rife in the industry for some weeks past that the recent strengthening of the Hodkinson Corporation forecasted an entire change in its distributing system, which is understood to have been made necessary by the extraordinary growth of the business within the past six months. That powerful interests are closely allied with the corporation is indicated in its unusual program of expansion.

The Twenty Key Cities

Hodkinson exchange branches will be opened as rapidly as arrangements can be made in the following cities: New York, Chicago, Cleveland, St. Louis, San Francisco, Kansas City, Buffalo, Pittsburgh, Washington, Cincinnati, Los Angeles, Philadelphia, Detroit, Minneapolis, Boston, Atlanta, Denver, Seattle, Dallas and Omaha.

All of them will be ready for business on November 1, and P. N. Brinch, sales manager of the company, is busily engaged in assembling the organization and perfecting the machinery which a change of so complete a nature entails.

Possessed of its own exchange system, the Hodkinson Corporation will now be in a strongly intrenched strategic position in the industry. A fortnight ago, Mr. Hodkinson announced the perfection of a "Backbone Service Contract" consisting of two features every month, including pictures by Benjamin B. Hampton, Hugo Ballin, Irene Castle, Irvin V. Willat, Zane Grey, Winnipeg Productions, T. Hayes Hunter, Ward Lascelle and other independent producers. This service will form a groundwork on which the Hodkinson exchange will begin immediate operations.

Mr. Hodkinson's letter to Paul Brunet, president of Pathe, announcing the formation of his own exchange system, follows:

Praise for Pathe

"On November 1 the contract that we entered into just three years ago, under the terms of which your organization undertook the physical distribution of Hodkinson releases, comes to an end, and I feel that under existing circumstances the Hodkinson Corporation on and after that date must set up its own system of branches for the distribution of its pictures.

"This determination has been arrived at only after the most painstaking consideration of our present needs. As you know, the growth of the Hodkinson Corporation in the past three years has not only been a very sound one, but it has recently reached proportions which demand that our activities shall encompass the complete cycle of distribution, which means that we must have our own exchange system.

"In terminating its contract with the Pathe Exchange, Inc., the Hodkinson Corporation takes occasion to express its sincere regret that the formal business relations that have existed between the two for the past three years must be concluded. During all of that time, the Hodkinson Corporation has received from Pathe Exchange, Inc., nothing but the most efficient service and most cordial co-operation. Both at headquarters and in the field, relations between officers and employes of both corporations have been close, friendly and business-like.

"Both corporations are vitally concerned in building up an improved service that shall meet public favor and satisfy business interests of the fundamental soundness of the motion picture industry.

W. W. HODKINSON

"The Hodkinson Corporation extends its best wishes to Pathe Exchange, Inc., for increased prosperity and usefulness in the motion picture field. It is the sincere wish of the Hodkinson Corporation that the friendly relations that have existed between Pathe Exchange, Inc., and itself may continue and grow during the coming years."

Mr. Brunet's Reply

Mr. Brunet, in behalf of the Pathe Exchange, replied:

"I am in receipt of your communication announcing that the Hodkinson Corporation is now in a position to inaugurate and maintain its own exchange system, and will proceed to do so upon the expiration of its contract with Pathe Exchange, Inc., November 1.

"Personally and for Pathe Exchange, Inc., I desire to extend to the Hodkinson Corporation our hearty congratulations upon the solid growth and development of your organization, and to express our best wishes for its continued success.

"Naturally we have a feeling of regret that the close and constant relations which have existed between us during the past three years of uninterrupted business association should cease, but that feeling will be agreeably tempered by recollections of the friendly assurances contained in your letter that the service the Hodkinson Corporation received from Pathe Exchange, Inc., amounted to co-operation of the most cordial and efficient nature.

"During the three years' existence of the contract between us, Pathe Exchange, Inc., as you are aware, also has very materially broadened and strengthened its position in the world of motion pictures. Its purpose coincides with your own—to continue its record of worthy service to the public and of usefulness in the steady development of the whole film industry.

"It is the desire of Pathe Exchange, Inc., to continue in friendly relations with the Hodkinson Corporation, whose growth on so sound a basis impels me again to offer congratulations and best wishes."

Pressed for a further statement relative to the new exchange system, Mr. Hodkinson said:

"Nothing could have been more amicable than the severance of our relations with Pathe. The Pathe Exchange has helped us over three years of formative growth, and without the whole-hearted co-operation of the Pathe staff, we would never have gained the position we occupy today.

"We simply have reached a point where our own system of exchanges is imperative. The whole success of the principle of independent distribution depends upon the selective machinery we are now setting up, and only through the medium of our own system could we hope to give the exhibitor the degree of service which I believe he is entitled.

"In times like these, the establishment of an entirely new exchange system is a stroke of big, broad undertaking, but we feel that we are fully justified in making the move in the light of the very considerable increases we have had in our business within recent weeks.

"One thing is certain, we are entering upon our new plan with a quality of product far and away ahead of anything we have ever offered the exhibitor, and I have every confidence in the success of our exchange system, backed up by the meritorious independent productions we are now releasing."

This move on the part of the Hodkinson Corporation is one of the most significant developments in the industry in many months. Not only does it mark the progress of one of the most successful organizations in the independent distributing field, but it insures the industry the necessary machinery for the neutral distribution of pictures at a time when every tendency points to the necessity for such a service in experienced hands.

Mary Pickford has probably never done a photoplay in which so little location work was required as in her forthcoming United Artists offering, "Little Lord Fauntleroy." With the exception of a trip to Burlingame, Cal., where the castle exteriors were made, the entire picture was "shot" on the Brunton lot in Los Angeles, which has been the headquarters for the Pickford force for the past three years.

Tariff Bill Temporarily Laid Aside; Revenue Question Occupies Committee

THE Senate finance committee has decided to lay aside the Fordney tariff bill and concentrate its efforts upon the revenue revision measure with a view to having it in shape to report back to the Senate upon the conclusion of the Congressional recess September 21. This action has been forecasted for some time, but official action has just been put into effect.

Should there be a shifting of the tax methods, as well as a lifting, there is a slight possibility that favorable consideration will be given to the plea of the exhibitors, made before the House ways and means committee for the repeal of the film rental tax and the seating capacity tax. There does not seem to be any chance at all for the repeal of the admissions tax.

The government obtained $7,500,000 from the two first-named levies during the year ended June 30, last. It has been put up to the authorities that the withdrawal of these would result in a considerable addition to the normal admission taxes, which in the forthcoming fiscal year are bound to show a drop, but no official recommendation for the repeal desired has been made.

Businesslike Letters

The Washington Bureau of Moving Picture World has received intimations from exhibitors throughout the country that letters are to be sent to the members of the finance committee outlining the reasons why these two taxes should be withdrawn from our tax laws. It is understood that the exhibitors are to send these letters only to the senators from their own states and that such letters will be businesslike in tone. They will constitute frank discussions of the needs and the condition of the industry today and the effect of the various taxes on the business of the exhibitor.

The Republican membership of the Finance Committee (the Republicans will do all the work on the tax bill) is as follows: Chairman, Boies Penrose, Pennsylvania; Porter J. McCumber, North Dakota; Reed Smoot, Utah; Robert M. LaFollette, Wisconsin; William P. Dillingham, Vermont; George P. McLean, Connecticut; Charles Curtis, Kansas; James E. Watson, Indiana; William M. Calder, New York, and Howard Sutherland, West Virginia.

It is doubtful if any hearings will be held by the committee on the revenue bill and these letters will serve to acquaint the senators with the state of affairs.

O'Reilly Protects Interests of Small Theatres in Wage Scale Controversy

CHARLES L. O'REILLY, president of the M. P. T. O. A. of New York State, has written the following letter on the wage scale situation to the International Alliance of Theatrical Stage Employes and Moving Picture Operators of the United States and Canada:

"In reply to your letter of even date handed to me by your business representative, Mr. Sam Goldfarb, submitting the scale of prices for the ensuing year and supposed to have been agreed to by me, I wish to state as follows: The scale which you submit to me as president of the Motion Picture Theatre Owners of New York is one which has not been reached by negotiation or agreement.

"The agreement which you state has been subscribed to by the Theatre Owners Chamber of Commerce that the wage scale for 'the 300-seat theatres remain the same' as is now in force in last season's contract does not appeal to my idea of equity. It is particularly unjust to the struggling exhibitor whose source of livelihood is circumscribed by almost impossible conditions at the present time. He who needs it most, receives no protection or consideration whatsoever, and consequently such a proposal cannot be agreeable to an organization whose fundamental policy is the protection of the weak more than the strong.

"Before any further negotiations can be successfully instituted, the 5 per cent. reduction which has been granted the large circuits, must be made applicable to the theatre with 300 seats or less.

"Realizing that the committee (which I understand has been doing its utmost to convince your local of the necessity of a substantial decrease in the wage scale of operators in order to meet the depression of business) has failed to reach an amicable and satisfactory agreement and has consequently released its members from any other obligation than that each individual theatre owner act in the premises in accordance with his best judgment, I want to say that the smaller houses are entitled to at least as much consideration as the large circuits.

"As I understand it, these large circuit houses were granted the 5 per cent. reduction immediately following the collapse of the negotiations with the Theatre Owners Chamber of Commerce. Notwithstanding the fact that I feel that this arrangement will turn out entirely unsatisfactorily and in my estimation work to the detriment of all because it is inequitable, still, realizing that many of your local members are old and tried employes whose friendships should be encouraged, I am willing that our members be accorded the privilege of so doing, and for this reason the 5 per cent. reduction all around may be acceptable in the hope that the future may not be as gloomy as it now seems, and in a sincere desire that reason and good judgment will prevail in this matter.

"I would request that your organization let me know by return messenger if they are willing to accede to the 5 per cent. reduction under last year's scale of wages throughout."

CARMEL MYERS IN "BREAKING THROUGH," THE NEW VITAGRAPH SERIAL

Vocational Plan Described at Atlantic City Convention

A FORWARD step in the history of motion pictures was made during the Atlantic City convention of the M. P. T. O. A. of Eastern Pennsylvania, Delaware and Southern New Jersey when National President Sydney S. Cohen described the public service plan recently adopted by the exhibitors. This provides a medium for vocational aid for students of educational institutions. It is intended to make it a regular part of the curriculum. Dr. Francis Holley, head of the Bureau of Commercial Economics, will direct the department. His salary will be $1 a year and his title will be director general, Department of Public Service, Motion Picture Theatre Owners of America.

Among the resolutions adopted were the following: Appointing a committee to establish closer relations with the press of each community affected by the tri-state exhibitor organization; demanding that producers eliminate waste and confine pictures to 6,000 feet; demanding lower rentals; condemning the public announcement of box office receipts or admission numbers because they create false impressions among legislators, civic bodies and the public and result in increased taxation and adverse legislation; calling upon members to refrain from playing any but tax-free music.

Addresses were made by President John S. Evans, Dr. Holley, Senator James J. Walker, Martin J. O'Toole, Governor Edward I. Edwards, the Rev. Dr. Newell Dwight Hillis, Adolph Zukor and President Woodhull of the New Jersey organization. The meetings were well attended and spirited. Many of the speakers named above appeared at the banquet.

Projectionists, Musicians and Stage-hands Deadlocked with Managers Over Renewing Contracts at Present Wage Scale

A DEADLOCK exists between the projectionists, musicians and stage hands of Baltimore and the Exhibitors' League of Maryland and the Theatre Managers' Association of Baltimore over renewing the old contracts at the present wage schedule. Both sides are preparing for the fight and the exhibitors and theatre managers have advertised in the Baltimore papers for 200 musicians, 100 stage hands and 150 projectionists.

According to G. Kingston Howard, president of the Operators Union, Local 181, his organization considers that the letter received from the Exhibitors' League of Maryland is not binding because it was received a day late and the old contracts, therefore, will remain in force for another year. It was inadvertently stated in the Moving Picture World last week that Mr. Howard did not reply to the first letter sent by the old committee of the league on July 26 and that he said it was not official. Mr. Howard says no letter from the old committee was received by the union and therefore he could not answer it or say anything about it.

An offer was made to the union musicians and the stagehands by the theatrical managers to have the wage and working condition question arbitrated by the international officers of the unions, providing they would accept the 20 per cent. reduction while the matter was in the hands of the officers to be arbitrated. And if the award granted should be less than a 20 per cent. decrease the theatrical managers would refund the amount due. This the musical and stagehand unions absolutely refused to do.

Blaine Walker Awarded Gold Medal for Daring

For his enterprise and daring in obtaining the first motion pictures of the Grand Canyon of the Colorado taken from an aeroplane, Blaine Walker was awarded a gold medal by Fox Film Corporation. The presentation was made at the West Coast studios, Tom Mix officiating.

The flight over the Canyon was a perilous performance, as numerous air pockets were encountered. The conduct of the plane on plunging into these is revealed, it is said, in the news reel which resulted from the exploit.

An Ampa Glossary

Trade Paper—The editorial copy that was inspired by a four page insert.

Teaser—A slow torture device inherited from an obscure Chinese tribe.

Exploitation—The art of riding through the streets disguised as a billboard.

Press Book—An illustrated leaflet that instructs the exhibitor to borrow an elephant from a nearby circus.

Publicity Department—A group of newspapermen who have decided to draw bigger pay for writing the same story over and over again.

Editor—The man who makes up the publicity sheet that actually reaches the public.

Reviewer—One whose style is short, enthusiastic and easily quoted in advertisements.

Exhibitor—One who didn't make enough on the last one to pay for his house lights.

Showman—An exhibitor who precedes the feature picture with a Prologue.

Director—One who wears golf stockings and is always photographed in his hat.

Branch Manager—A man who has his territory in the hollow of his hand.

Clever Exploitation Man—One who hires a human spider to climb up the theatre building at noon hour.

Sniping—The art of billposting up dark alleys.

Music Cue Man—A Winkler whose Beethoven goes by the name of Borch.

Large Orchestra—A group of Austrians with velvet coast and violins.

Producer—One who eats luncheon at the Astor.

Showman—One who eats luncheon at the Claridge.

Film Magnate—One who lunches at Delmonicos.

Lobby Display Card—A series of colored photographs showing people with purple hair and green hands.

Moving Picture Actors—Hams who are safe from eggs.

Usher—One who shows you to a good seat thereby paying his garage rent.

Box Office—A cage for the ticket agent to protect her against those who want their money back.

Flunkey—A barker with the bearing and uniform of an Andalusian general.

Expensive Setting—A street scene that may be used for the Champs Elysee, Fifth Avenue, the market place in Algiers, the main thoroughfare in Buenos Aires.

Glycerine—The stuff that misery is made of.

A Reel—Five hundred feet on a thousand foot spool.

Screen Comedian—One whose upper lip can hold a trick mustache.

MOVING PICTURE
World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

IF any practical demonstration be required to establish the fact that the progressive men in our business have no thought of depression, but rather are heading toward splendid expansion, it can be found in the announcement appearing in this number by the W. W. Hodkinson Corporation that it proposes to set up its own system of exchanges throughout the United States.

For three years the Hodkinson organization has attended, through the units allied with it, to the production of pictures and to the building up of a producing organization which would provide a product from which they in their judgment could as showmen select production and a market.

The physical distribution of these pictures has been satisfactorily carried on through the Pathe Exchange, and under the system the Hodkinson organization has flourished until it has grown to a size and importance in the field which now makes it necessary for it to have its own distribution system.

In accord with the necessities W. W. Hodkinson in a formal statement announces that beginning with November first all of the Hodkinson pictures will be distributed through a system of independent Hodkinson branch exchanges immediately to be set up in twenty of the key cities of the country.

This form of expansion at a time when retrenchment has been talked of and actually put into effect in other branches of the business is significant, the result of a confidence born of a knowledge of picture conditions, and from our own information we are able to say that we believe this confidence and this expansion to be fully justified.

The man who thinks clearly, prepares carefully and then moves boldly forward is the man who reaps the harvest of success. We congratulate the industry upon the business leadership displayed by one of its pioneers, and we commend his example of enterprise as one worthy of emulation.

The Hodkinson announcement is stimulating to a market and to a business supplying that market which already has begun to feel the effects of a return to big revenue and large activities. We have had occasion to say before that to those who knowing their business proceeded unafraid will come the great rewards.

A healthy confidence backed by industry and ability offers an example that is inspiring to the progressive and an absolute rebuke to those who have been wallowing in gloom and indulging in pessimism.

Mr. Fairbanks Solves the Menace

IF the timid folk who have been shaking with fear over the competition of the unsurpassable (etcetry) art of incomparable Yurrup, will drop in at the Lyric Theatre, New York, they will get an eyeful. They also will get a chance to see what America can do when it is dared, prodded or stirred, for Mr. Douglas Fairbanks, in The Three Musketeers, excels the art and size, the beauty and the excellence of all the great foreign moving picture spectacular productions of two years rolled into one. In the words of Anatole France, or somebody else, "it has 'em stopped."

An analysis of Mr. Fairbanks would suggest that he has absorbed certain Chaplinisms that recall his fellow celebrity, but this is possibly inevitable in so born a mime. His D'Artagnan is Douglas Fairbanks in King Louis' Court and its charm mounts to the heights of fascination. Delightful clowning, coupled with able handling of his role in an atmosphere that is beautiful at all times, he fills the role with vibrant, pulsating life and this is the compelling note of the play. Fred Niblo, in directing the Dumas classic, rises to heights that will require his own talents to surpass, and Edward Knoblock's adaptation is admirable.

The action of the play is continuous, and a fine supporting cast contributes to the perfections of the production. United Artists are to be praised for having secured Joseph Plunkett, of the Strand Theatre, to contrive the presentation at the Lyric, as its dignity and simplicity are precisely what the production required.

The Three Musketeers appears as a success of successes and all the industry will benefit therefrom.

ARTHUR JAMES.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W).; Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

Red Foam

(*Zena Keefe—Selznick—5 Reels*)

M. P. W.—Good heart interest and well sustained action are features of the plot. Small town life is dealt with understandingly, and human nature is shown to be much the same no matter where you find it.

E. H.—A small town romance that is appealingly natural and human.

T. R.—Offers a powerful study in the conflict of the worst of human passions and may please certain types of movie patrons who delight in the presentation of lurid melodrama.

The Match Breaker

(*Viola Dana—Metro—6 Reels*)

M. P. W.—The plot is irresponsible farce, but it is cleverly put together, and Viola Dana seems to get quite as much fun out of playing Jane as Jane gets out of playing her pranks on other people.

N.—The right kind of light comedy entertainment.

E. H.—It is a farce based upon a novel plot which accords the star ample opportunity for the type of work in which she is most active.

T. R.—Miss Dana's host of followers will be pleased with this picture, which may be considered one of the best vehicles ever selected for her talents.

W.—Fine clean comedy entertainment here.

The Romance Promoters

N.—The picture, while of the program brand, is light but pleasing entertainment.

T. R.—A fair average attraction.

E. H.—Offers light entertainment of a wholesome nature.

Singing River

(*William Russell—Fox—5 Reels*)

M. P. W.—The story is regulation Western melodrama with William Russell as a quick-on-the-trigger homesteader, who is afraid that lack of rain will ruin his crops.

N.—Ordinary Western makes weak offering for Russell.

W.—They're not likely to kick but don't be lavish in promises.

Skirts

(*Featured Cast—Fox—4,950 Feet*)

M. P. W.—The six acts are packed with as many novelties and thrills as possible.

N.—Elaborate comedy not as funny as the two reelers.

E. H.—Entertainment is found in the many comedy features which intersperse the action.

She Played and Paid

(*Fannie Ward—Joan Film Sales—5 Reels*)

M. P. W.—Production of Henri Bernstein's play "La Rafale" is intense melodrama, starring Fannie Ward, Joan Film Sales.

E. H.—A story of Parisian romance colored with melodramatic moments, but less sensational than its title suggests. An ordinary plot and cast aside from the star who is skilled and attractive.

N.—Fannie Ward's acting the redeeming feature here.

A Trip to Paradise

(*Bert Lytell—Metro—5,800 Feet*)

M. P. W.—Screen version of Franz Molnar drama produced by Metro offers Bert Lytell a real character in intensely human story.

N.—Lytell splendid in a fascinating, human picture.

T. R.—Here is another box-office moneymaker that no exhibitor can go wrong on.

W.—Adaptation of "Liliom" is first rate screen entertainment.

There Are No Villains

(*Viola Dana—Metro—6 Reels*)

M. P. W.—"Punch" comedy produced by Metro and starring Viola Dana is lively and entertaining.

N.—Perfectly satisfactory romantic-crook play with Viola Dana.

T. R.—A good thriller, although somewhat impossible, that carries a clever punch.

W.—Metro offers another delightful Viola Dana subject.

Below the Dead Line

(*Lillian Biron and J. B. Warner—Ascher Productions—5 Reels*)

M. P. W.—Pure melodrama in swift and sensational action, but it is given dignity and purpose by fusing some strong characterization with the struggle between the will of two antagonistic and determined men. It is refreshingly sincere.

N.—A well-made melodrama, full of action.

T. R.—Photographically, Below the Deadline is splendidly done.

Be My Wife

(*Max Linder—Max Linder—4,650 Feet*)

M. P. W.—It is getting in and out of difficulties that furnish the ground plan of the fun and the fun there is.

N.—Good incident and gags provide an amusing comedy.

W.—Linder makes a good deal out of old and some new tricks.

Charge It

(*Clara Kimball Young—Equity—6,900 Feet*)

M. P. W.—Domestic life as it is theme of Clara Kimball Young's latest production, which is most artistic.

N.—Interesting picture of the eternal triangle.

W.—You should please a good majority with this theme.

A Divorce of Convenience

(*Owen Moore—Selznick—5 Reels*)

M. P. W.—One of the best examples of interesting nonsense in the form of screen drama is "A Divorce of Convenience."

E. H.—A smooth running farce. The various incidents of a hotel mix-up are highly amusing.

T. R.—There is a laugh in every foot of this well directed and breezy comedy.

The Girl from Nowhere

(*Elaine Hammerstein—Selznick—5 Reels*)

M. P. W.—While the story in nowise reflects size, its spirit is commendable and it has been given careful treatment by the director and cast.

E. H.—Depends upon the star, Elaine Hammerstein, for its pulling power.

W.—Charming star makes up for highly improbable story.

The Blot

(*Featured Cast—F. B. Warren—7-118 Feet*)

M. P. W.—Has strong human theme smothered under unnecessary detail.

E. H.—It should prove a splendid family attraction.

T. R.—Need have no fear of not pleasing any public. It breathes with human interest and tells concisely a story that is life itself.

W.—Splendid human interest in initial F. B. Warren release.

Disraeli

(*George Arliss—United Artists—6,800 Feet*)

M. P. W.—The screen version holds closely to the original and presents a moving picture that has intellectual depth, a fine grade of humor and strong human interest.

N.—Conclusive proof that screen is progressing.

T. R.—Is a notable production, standing head and shoulders over the ordinary screen feature in point of artistic workmanship and polished acting by star and supporting cast.

W.—A master-work from practically every angle.

Cappy Ricks

(*Thomas Meighan—Paramount—5,962 Feet*)

M. P. W.—A spirited picture that gives Thomas Meighan a part right in his line.

N.—Good audience picture with some excellent comedy sequences.

T. R.—A lively sea yarn with plenty of love romance, numerous thrills and a seasoning of breezy comedy.

W.—Meighan and supporting players delight in version of popular play.

Straight from Paris

(*Clara Kimball Young—Equity—5 Reels*)

M. P. W.—In this amusing, slightly satrical comedy of New York life, Harry Garson has a highly satisfactory vehicle in which to display the beauty and talents of Clara Kimball Young.

N.—Well mounted production makes satisfactory entertainment.

E. H.—A pleasing little romance, very prettily staged and pleasingly enacted by a competent cast.

Play Square

(*Edna Murphy and Johnnie Walker—Fox—4,163 Feet*)

M. P. W.—The story is not at all complicated, but it moves along in an interesting manner and is helped materially by the acting of Walker.

N.—Nothing to make this more than an average feature.

T. R.—There is a strong note of pathos and, although the feature lacks a contrasting touch of comedy it will go very strong and exhibitors can bank on its success.

W.—Fox co-stars latest will appeal to good majority.

The Fighter

(*Conway Tearle—Selznick—*

M. P. W.—Is a well-constructed and skillfully acted story of modern business and society, with a touch of mental science that will prove a severe test of some spectator's credulity.

N.—Conway Tearle drama—conventional but filled with suspense.

E. H.—An old plot with several new twists.

W.—Interest held throughout in mildly realistic production.

Buffalo Musicians Union Rejects Proposed 10 Per Cent. Wage Cut; Strike May Result

A STRIKE of musicians in Buffalo theatres looms as a result of the rejection of the proposed 10 per cent. wage decrease by the local union at a meeting held in the Hotel Iroquois, at which the Buffalo Theatre Managers' Association made it plain to the union representatives that they must accept the cut before September 1

Harry C. Davis, secretary of the union, stated that the members had discussed the wage question and had voted not to accept the reduction. The action of the union is final, its officers said. The theatre managers originally asked the musicians, stage hands and operators to accept a cut of 25 per cent. This has been gradually cut until the 10 per cent. decrease was reached. The musicians' union has taken a stand that no reduction at all will be accepted.

The consensus of opinion among the Buffalo exhibitors shows that they are determined to cut the pay envelopes of the musicians, stage hands and operators and if it comes to a test of strength, the exhibitors are ready for the battle.

"If a strike is necessary, I suppose we will have one," said Harold B. Franklin, managing director of the Shea picture interests. "We do not want trouble with the men, but the decree for a reduction is final."

John R. Oishei, manager of the Teck Theatre, a member of the committee conferring with the men, said:

"The union gave its final decision and we gave ours. We compromised with a 10 per cent. reduction and the union flatly refused to accept it."

Asked if the present situation was likely to result in a strike, Mr. Oishei replied:

"A man has a right to hire whom he wishes and a person may work for whom he desires."

Some of the Buffalo exhibitors believe that the situation will be cleared up before a strike is called. About 200 musicians are employed in Buffalo theatres.

Agree to Reduction in Wages

"You can announce for me that the Toronto local does not settle matters by strikes or lockouts and that the Toronto projectionists will go back to their old scale of wages," declared Charles Dentelbeck, president of the Toronto Moving Picture Operators' Union, in answer to a question as to what action the projectionists would take in answer to the notification by local theatre managers that wages of employees will have to be reduced for the fall and winter season.

The Toronto projectionists have one of the strongest organizations in the union. The membership is practically 100 per cent. and the honor roll of those who served in the war is very large. Officers of the Toronto local have always been willing to meet the managers on every question and good feeling has prevailed on all sides.

Sydney Cohen Confers with Senate Committee

Sydney S. Cohen, national president of the Motion Picture Theatre Owners of America, National Counsel Senator James J. Walker, D. A. Harris, executive committee member from Pittsburgh, and P. B. Varner, executive committee member from North Carolina, conferred on August 29 with members of the U. S. Senate finance committee regarding the Fordney revenue bill insofar as it affects theatre taxation. The M. P. T. O. A. representative discussed at length with the senators on the 5 per cent. film rental tax, the seating tax and the admission tax.

Because the rest of this week will be consumed by the Senate finance committee on the tariff bill, a final meeting will be necessary. The date of this will be decided on at a conference to be held next week. At this conference there will be in attendance, in addition to those who attended this week's meetings, several state presidents and executive committee members of the organization from the middle western states. While in Washington, President Cohen and his colleagues gave considerable attention to the copyright amendment as it affects the music tax situation.

New Kansas City Managers Organization for Social and Legislative Purposes

AT an informal meeting of the managers representing the largest down-town theatres of Kansas City, August 25, an organization known tentatively as The Down-Town Theatre Managers' Club, was effected.

This organization will be a part of the Allied Amusement Association, which takes in every branch of amusement enterprises in Kansas City. The new club is merely a get-together organization of the Orpheum, Grand, Shubert, Main Street, Pantages, Garden, Globe, Empress, Newman, Royal, Twelfth Street, Liberty and Doric theatres, and Convention Hall, to foster interest of the public in the various classes of entertainment which these theatres offer, and to more thoroughly protect the interest of these theatres in all matters pertaining to civic legislation, labor and all other conditions which in any manner affect the downtown theatrical interests. Regular meetings will be held monthly.

The following officers were elected at the first meeting of the organization: Lawrence Lehman, Orpheum, president; Louis Shouse, Convention Hall, treasurer; Milton H. Feld, Newman theatres, secretary; and Cyrus Jacobs, Globe, business agent.

It is planned to each year offer an entertainment in Convention Hall for the benefit of various charitable institutions that they wish to support. A fund will be maintained for the immediate assistance to all members of the theatrical profession who find themselves in need while in Kansas City.

Rothstein in Toledo

Nat Rothstein, the champion exploiteer of the Equity Pictures Corporation, is in Toledo co-operating with the management of the Pantheon Theatre for the premiere showing of "The Black Panther's Club" in that city.

Heat? Yes!

Depression? No!

That's the moving picture business today and there's nothing more to it!

Chicago and the Middle West

By **PAUL HINZ**

Scenario Contest for Goldwyn and Daily News

What promises to be a prolific publicity stunt for the Goldwyn Pictures Corporation, a circulation builder for the Chicago Daily News and a stimulant for many ambitious amateur scenario writers, is the announcement of a scenario contest inaugurated by the Daily News, in cooperation with the Goldwyn Company, which began August 22. The sum of $30,000 in prizes will be awarded to the authors of the best plots submitted, the first prize being $10,000. There are ten second prizes of $1,000 each and twenty-two prizes of $500 each each.

"The contest," says the News, "is dedicated to the belief shared by all leading picture makers, that amateur scenario writers, with proper advice and encouragement, can produce strong, vivid stories—real life stories—that will give a stimulus to the work of permanently establishing the moving picture as one of the great contributions to art."

The contest will be national in scope. No one will be excluded except employes of the paper and the Goldwyn Company. The rules provide that the manuscript shall be limited to 5,000 words and must be submitted in short story form. No limit is placed on the subject or style.

Production of the scenario that wins the first prize is guaranteed by the Goldwyn company. Work will begin as soon as possible after the contest closes November 1. D. W. Griffith, Charles Chaplin, Norma Talmadge, Mary Roberts Rhinehart, Rupert Hughes, Gertrude Atherton, Gouverneur Morris, Amy Leslie and Samuel Goldwyn will be the judges.

Fox's "Over the Hill" at the Woods Theatre

The William Fox Production, "Over the Hill," which had its premiere in New York over a year ago, opens its Chicago run on September 3, putting life back into the new Woods Theatre, which has been dark all summer. Accompanied by the biggest advertising and billing campaign of recent seasons, the advance sales have been reported as very big, and the tenancy of the first of the Fox super-features at the Woods promises to be a long one.

The Fox Corporation has leased the Woods Theatre for thirty-two weeks, and "Over the Hill" will run indefinitely. "The Queen of Sheba" and "A Kentucky Yankee" are scheduled to follow. The Chicago run will be for two shows daily at an advanced scale of prices, and the Chicago press has been receiving it as a rival of a number of large stage attractions, opening the same week.

A pre-release showing, with admission by invitation only, was held at the Woods Theatre on September 2. Some 800 of the city's notables, officials, ministers, society leaders, newspaper editors and state office holders were in the audience.

"The Affairs of Anatol" Played to Capacity Houses

On its second week at the Roosevelt Theatre, "The Affairs of Anatol" is showing no lagging in interest and attendance. This widely heralded Famous Players-Lasky piece with its all-star cast has played to capacity business since the opening day of its Chicago run and is still making box-office records. A diversified program of specialties is being presented in addition to the feature and a fine orchestration has been prepared by Director Harry L. Rogers.

Changes in Select

Lee Woodyatt, for several years connected with the local office of the Select Pictures Corporation, has been appointed to succeed A. G. Gallas. Mr. Woodyatt has had a wide experience in both the distributing and exhibiting ends of the business. He comes from Rock Island, Ill., where he owned and managed a theatre before entering the film business.

C. H. Miller has been added to the staff of Select to handle North Side sales.

Bernie Russell Returns

Bernie Russell has returned from Los Angeles with a print of "Shadows of Conscience," the first of a series of Russell Productions to be released under the banner of "American Classics." A trade showing will take place next week after the final touches of editing and titling have been discharged.

Opens Milwaukee Office

The opening of the Milwaukee sales office has been announced by the Celebrated Players Film Corporation, to be in charge of V. De Lorenzo, formerly on the sales force of Metro. De Lorenzo assumes his duties September 6. He is a native of Milwaukee and is well known among the Badger State exhibitors.

"Man Hunter" Complete

The completion of "The Man Hunter," the first feature subject to be produced by the Richard Kipling Enterprise of this city, has been announced from this company's office. It will be released on the independent market. The sales and negotiations for territorial rights are now being handled by H. E. Belford, sales manager.

Jack Cooper Ill

Suffering from a stroke of paralysis, Jack Cooper, pioneer Chicago exhibitor and a popular figure in the trade, is confined to the Michael Reese Hospital. Mr. Cooper was taken ill suddenly while closing up some business in one of the exchanges last week, and was taken to the hospital, where his case was diagnosed as a paralytic stroke. While his condition has improved, it is unlikely that he will be able to leave the hospital for several weeks.

Town and Country Films Answers Suratt's Suit

Answer to the suit brought by Richard Suratt in the New York Supreme Court against Town and Country Films, Inc., has been filed. The answer, which is verified by Jack Eaton, president, admits agreeing with Suratt for the purchase of 7,000 feet of "Alaska" negatives, the understanding being that the film was to be of a standard quality, and to be usable with the moving picture scenic produced by the defendent under the name of Sport Pictorial.

It is charged in the answer that the material was not up to the quality promised and could not be used. The answer states that the agreed price for the film was $6,000, and that when 4,000 feet were delivered, the defendant paid over $2,500, after which they found the film to be of the character referred to in the answer. The defendant complains it has been damaged in the sum of $3,500, which is set up as a counterclaim.

The filming of "Tol'able David," in which Richard Barthelmess makes his initial appearance as a star under the management of Inspiration Pictures, Inc., for First National release, has been completed. The picture is now being assembled.

MAY McAVOY STARRING IN "EVERYTHING FOR SALE," FOR REALART PICTURES

New French Paramount Company Ready to Start Releasing; Offices Among the Finest; to Open Other Branches Soon

THE inauguration of releasing activities by the French Paramount organization, Societe Anonyme Française des Films Paramount, the latter part of September is announced this week by E. E. Shauer, manager of the foreign department of the Famous Players-Lasky Corporation. The first trade showing will be held on September 23, when the Robert Z. Leonard production, "The Gilded Lily," starring Mae Murray, will be shown to the film trade. This production will be released for exhibition purposes on October 14. From six to eight feature productions will be released monthly from that date, the complete schedule for 1921-1922 having been received at the home office by Mr. Shauer.

The offices of the Paramount organization are located at Avenue des Champs-Elysées 63, and are in charge of Adolphe Osso, well known in French film circles, who spent several weeks in the home office of the Famous Players-Lasky Corporation last spring studying American releasing methods. The releasing activities of the organization will be extended to Belgium, Egypt, Turkey and the French colonies. Branch offices will be opened within a short time in those cities which will facilitate the distribution of Paramount production.

In Central Location

The offices of Societe Anonyme Francaise des Films Paramount have been established in one of the most central and attractive locations in Paris, a short distance from the Arche de Triomphe. Reports from France indicate that they are the finest equipped film headquarters to be found on the continent. A beautifully printed four-page folder outlining Paramount distributing plans for the year has been sent to the trade and is attracting much attention. The handsomely furnished offices on the Champs-Elysees have become the center of attention and preliminary reports of bookings indicate a busy future for the new organization.

Schedule of Releasing

The schedule calls for the release of a superproduction every other week, two feature productions bimonthly, a Paramount Magazine weekly and two comedies a month. Superproductions to be released during the closing months of the present year will be "The Gilded Lily," "City of Silent Men," Thomas Meighan's successful production, "Heliotrope," and "Paying the Piper." Cecil B. DeMille's superproduction, "Forbidden Fruit," will be the first release of the new year, and his "Male and Female" will be released a month later.

"We are launching our own distributing program with some of the most successful Paramount productions of recent months," said Mr. Shauer, "and we anticipate the most prosperous season Paramount has yet enjoyed in France. American distributing methods will be adapted to suit French requirements, and the Paris office has been equipped to handle a large volume of business. An extensive advertising campaign has been prepared and every effort will be made to give Paramount Pictures the presentation they deserve. Surveys made by our representatives in France indicate excellent prospects for the best business the French film industry has yet enjoyed during the coming twelve months.

"An increased building program, a possibility of the near future, will be of great assistance to the film industry. Branch offices will be opened in some of the large and centrally located cities as soon as possible and the intensive distribution and exploitation program mapped out will be expanded as the occasion requires."

George D. Baker Renews S-L Contract; Will Make New Gareth Hughes Series

GEORGE D. BAKER, who has contracted a series of three comedies starring Gareth Hughes, has signed a contract under which he will make another series of pictures with the same star. Announcement of the new agreement has just been made by S-L (Arthur Sawyer and Herbert Lubin) by whom the productions are being filmed for Metro.

Mr. Baker's series includes "The Hunch," "Little Eva Ascends" and "Garments of Truth," all comedies. "Garments of Truth" will be released first. In it Mr. Hughes plays a small town boy whose vivid imagination makes real to him the wildest dreams of youth. The story, by Freeman Tilden, appeared in the Pictorial Review. The cast includes Ethel Grandin, John Steppling, Frances Raymond, Margaret McWade, Graham Pettie, Frank Norcross, Harry Loraine, Walter Perry, Herbert Fortier, Herbert Prior, Eileen Hume, Sylvia Ashton, Eic Mayne, and Effie Conley.

In "The Hunch," adapted from a magazine story by Percival Wild, Mr. Hughes plays a young stock broker who pretends to have met with foul play and who gets arrested for his own murder. The cast includes Ethel Grandin, John Steppling, Edward Flanagan, Harry Loraine, Gale Henry and William H. Brown.

"Little Eva Ascends" is an adaptation of a Saturday Evening Post story by Thomas Beer. It deals with a boy whose actress-mother, heading a barnstorming company, keeps him playing little Eva long after he is sixteen. In the cast are May Collins, Eleanor Fields, Eunice Vin Moore, Benjamin Haggerty, Edward Martindale, Harry Lorain, Mark Fenton, John Price, Fred Warren and William H Brown.

Ward Appointed

Jack Ward, formerly manager of the Province Theatre, Winnipeg, Maintoba, has been appointed manager of the new Allen Theatre, Winnipeg, which was re-opened for the week of August 22 after a stage had been installed. Luigi Romanelli, of Toronto, general musical director for Allen theatres, was present during the re-opening week to supervise the musical program and rendered a violin solo as one of the special treats.

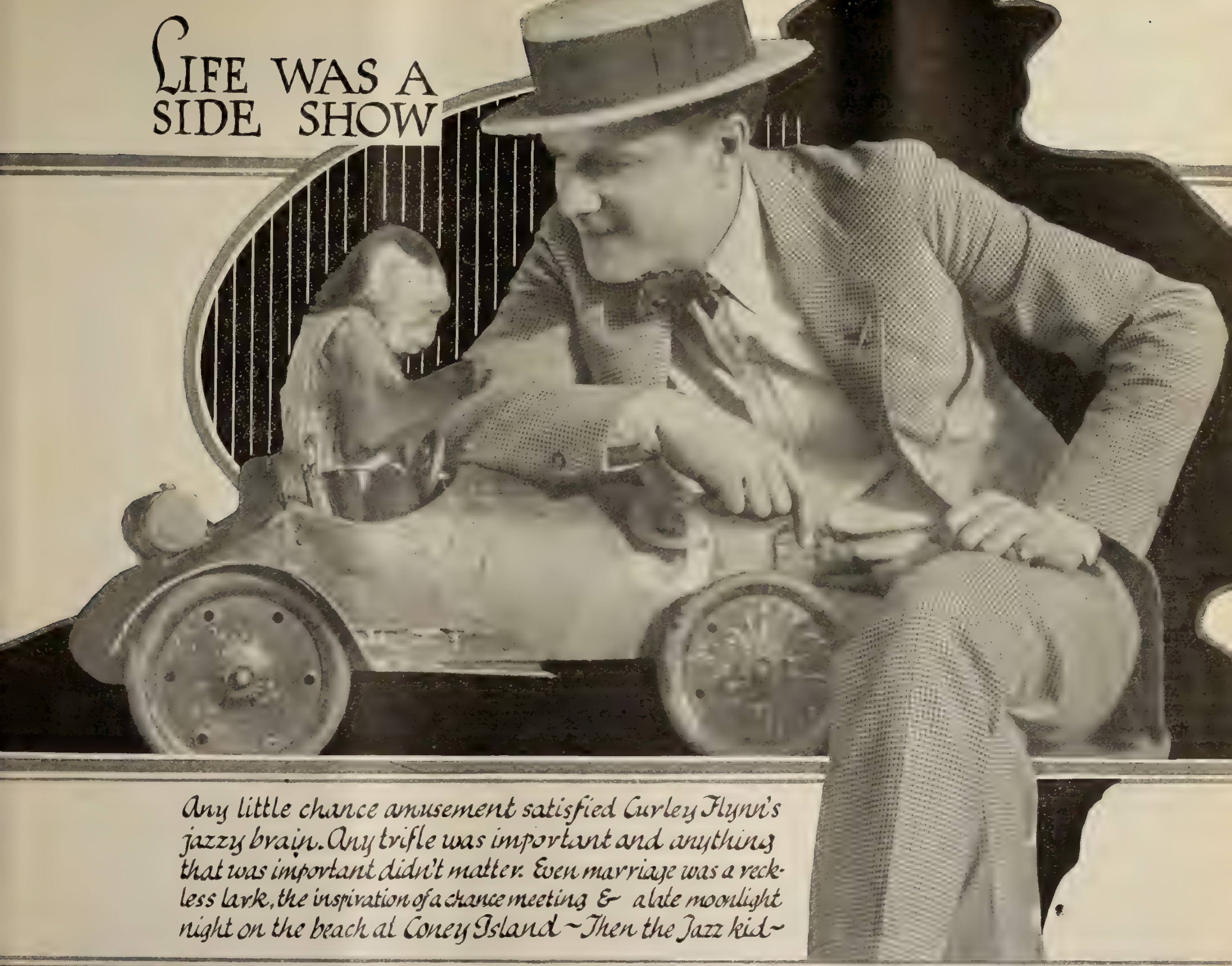
100,000 Feet of Canadian Film Ordered for England

The Department of Trade and Commerce, Ottawa, Ontario, has received an order from Jury's Imperial Pictures of London for ten copies of twelve Canadian Government scenic releases for theatrical distribution in the United Kingdom and Europe. Jury's is the accredited distributor across the Atlantic of films produced by the Canadian Government's moving picture plant at Ottawa. The recent order represents well over 100,000 feet of film.

When this fifth order is filled, it will mean that the Canadian Government will have delivered ten copies of thirty-seven different film subjects for presentation in the United Kingdom. This represents nearly 400,000 feet.

JESSE L. LASKY PRESENTS BETTY COMPSON IN "AT THE END OF THE WORLD," A PARAMOUNT PICTURE

LIFE WAS A
SIDE SHOW



Any little chance amusement satisfied Curley Flynn's jazzy brain. Any trifle was important and anything that was important didn't matter. Even marriage was a reckless lark, the inspiration of a chance meeting & a late moonlight night on the beach at Coney Island ~ Then the Jazz kid~

BERT LYTELL *in*
A TRIP TO PARADISE

BENJAMIN F. GLAZER'S *screen adaptation of Franz Molnar's drama*
Scenario by JUNE MATHIS
A MAXWELL KARGER *production*

METRO PICTURES CORPORATION

Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Gt. Britain. Sir Wm. Jury, M.D.

Société Anonyme Française de Films Internationaux. Exclusive distributors thruout Europe.

Restraint of Trade Charged

(*Continued from page* 155)

of any competitor. Under this plan no exhibitor could lease a single first-run, but as to the second and third runs, a different policy was pursued, exhibitors not under contract with the Paramount Pictures Corporation being able to contract for any picture they desired, and while there was no competition among Bosworth, Inc., Jesse L. Lasky Feature & Play Co., Inc., and Famous Players Film Co. for the leasing of films for first runs, there was free and open competition for the second and third runs or repeats.

It is charged in Paragraph 8 that the respondent, Famous Players-Lasky Corporation, in furtherance of the conspiracy and combination charged, through its president, Adolph Zukor, sought to acquire the Paramount Pictures Corporation. Failing to do so and to evade former contracts, Zukor incorporated the Artcraft Pictures Corporation in July, 1916, which corporation engaged in competition with the Paramount Corporation in leasing and distributing films.

At the time of its organization in 1916 the respondent, the Famous Players-Lasky Corporation, employed many popular film stars, and as the contracts with certain of these stars expired, they were not re-engaged by the respondent; instead the respondent and Adolph Zukor organized certain new corporations and induced these stars to make service contracts with these newly formed corporations, which corporations the respondent and Zukor caused to contract with the Artcraft Pictures Corporation, whereby all films depicting these stars were exclusively leased and distributed through the Artcraft Pictures Corporation instead of through the Paramount Pictures Corporation.

Shortly thereafter the Paramount Corporation, because of the threatened impairment of the value of their holdings through the loss of pictures depicting these stars became desirous of disposing of their holdings, and in 1916 the Famous Players-Lasky Corporation acquired the whole of the stock and share capital of the Paramount, the concern which had been in competition with the Artcraft Picture Corporation.

The complaint declares that the effect of this acquisition of the Paramount Corporation by the Famous Players-Lasky Corporation has been and is to eliminate competition in interstate commerce and that it tends to create a monopoly, and that after the acquisition mentioned, both the Paramount Corporation and the Artcraft Pictures Corporation ceased to function and were dissolved, and that thereafter the Famous Players-Lasky Corporation, in addition to producing films, entered the business of leasing and distributing such films directly to distributors without employing the medium of any distributing agency, and advertised to the trade and public such films as Paramount-Artcraft Pictures and Paramount Pictures.

In Paragraph 9 it is set out that after the respondent had acquired the concerns mentioned, and pursuing the conspiracy and combination to control the industry, it inaugurated a policy of affiliating with it certain independent producers whose productions were of such quality and popularity that they were in great demand. It further declares that such independent producers by contract leased and distributed their films through the respondent corporation and in the same manner as the respondent's films, and that these independent productions are advertised and displayed as Paramount-Artcraft Pictures and Paramount Pictures. These independents are Thomas H. Ince, Mack Sennett, the Cosmopolitan Productions, Mayflower Productions, George Fitzmaurice's Productions, Sidney Chaplin Productions, Lois Weber Productions, William D. Taylor Productions, George Melford Productions, William A. Brady Productions.

Paragraph 10 charges that in May, 1919, in accordance with the conspiracy already described, the respondents, Famous Players-Lasky Corporation, Adolph Zukor and Jesse L. Lasky incorporated the Realart Pictures Corporation, which corporation is engaged in producing, leasing and distributing films in commerce throughout the United States. The respondents named caused the Realart Pictures Corporation to maintain offices, exchanges and a selling organization separate from that of the Famous Players-Lasky Corporation, and concealed the respondent's ownership of the Realart Pictures Corporation, holding the latter out to the trade and public to be wholly independent and not affiliated or connected in any way with the respondents; and that many exhibitors who did not desire to lease Famous Players-Lasky films, did lease Realart Pictures Corporation films in the belief that they were not made or produced by the Famous Players-Lasky Corporation.

Asquisition of picture theatres through coercion and intimidation of owners into selling their theatres after threats of erecting competing houses and of interfering with their film service as a furtherance of the conspiracy alleged, is charged in Paragraph 12. It is declared that in 1919 the respondents entered into a comprehensive plan of extending the corporation's activities by the acquisition of theatres, particularly in the key cities.

In pursuance of this program the respondents conspired, the complaint alleges, with the Black New England Theatres, Inc., of which Alfred S. Black is president, to secure control of the distribution and exhibition of motion pictures in Maine, New Hampshire, Vermont and Massachusetts, and that by acquisition of 50 per cent. of the stock of the Black New England Theatres, Inc., the respondent controls more than sixty theatres in the states mentioned. This has, it is charged, either entirely excluded independent producers from that territory or causes independent producers to lease their films at a loss or upon undesirable conditions.

The complaint declares that further pursuing this program the respondents conspired with the Stanley Company of America, which owned or controlled more than fifty-seven theatres in Pennsylvania, Western New Jersey and Delaware, and with the Stanley Booking Corporation, owned by the Stanley Company of America, to secure control of the industry in this territory, and that as a result of this conspiracy the Paramount Pictures and Paramount-Artcraft Pictures are either shown exclusively or are given a preference over others in this territory, and that well known independent producers are either entirely excluded or are only able to lease their films at a loss or under undesirable conditions. It is declared that in acquiring this control, theatre owners have been coerced and intimidated into selling their theatres or into giving the respondents the exclusive rights to booking motion pictures for their theatres.

The same program was followed, the complaint charges, as regards the Stephen A. Lynch Enterprises Corporation which own and operate theatres in the Atlantic and Gulf states from North Carolina to Texas and in Tennessee, Arkansas and Oklahoma. The same program was carried out, the complaint alleges, in the acquisition of control of the Saenger Amusement Company to control and dominate distribution and exhibition of motion pictures in the southern states; and in furtherance of this conspiracy the Famous Players-Lasky Corporation created a subsidiary corporation with a capitalization of $5,000,000, which corporation now owns, operates and controls more than 140 theatres in the principal cities of North Carolina, South Carolina, Tennessee, Georgia, Florida, Alabama, Mississippi, Arkansas, Louisiana, Texas and Oklahoma, and likewise owns 40 per cent. of the capital stock of the Saenger Amusement Company, of which Ernest V. Richards, Jr., is vice-president and general manager, and which owns and controls more than twenty-five theatres and has the exclusive right to book pictures for more than sixty-eight theatres.

The complaint declares that acquisition of many of these theatres was accompanied by coercion and intimidations of theatre owners into selling their theatres or into giving respondents exclusive rights to book pictures for their theatres by threats of erecting competing houses or by interfering with film service and causing cancellation of contracts and by other means.

Paragraph 13 declares that in furtherance of the conspiracy charged, the Famous Players-Lasky Corporation acquired the New York Theatre Building containing the Criterion, the New York Theatre and the New York Roof, at a cost of $3,200,000; that respondents acquired the Rivoli and Rialto in the same district of New York City as well as the property on which the Putnam Building is located, where it proposed in the near future to erect a thirty-story building to cost $8,000,000 and to contain a motion picture theatre.

"The Famous Players-Lasky Corporation," this paragraph states, "also acquired the stock of Charles Frohman, Inc., which leases the Empire Theatre and has an interest in the Lyceum Theatre; it has recently completed the construction of theatres in Canada to cost $8,000,000; it leases the Majestic Theatre in Detroit and owns part of the stock of the Star Amusement Company which holds a ninety-nine year lease on the English Hotel Building at Indianapolis, upon which site the Famous Players-Lasky Corporation proposes in the near future to erect an office building and theatre; the respondent recently purchased seventeen theatres in Missouri known as the Koplar circuit and has acquired theatres in Los Angeles and San Francisco and has recently incorporated the Famous Players California Corporation, with a capitalization of $12,000,000, to take over the Imperial Portola theatres in San Francisco and to acquire other theatres throughout California. It has also acquired or controls theatres in Colorado, Massachusetts, New Hampshire and an interest in Lowe's Ohio Theatres, a corporation owning and operating six theatres in Cleveland and theatres in other cities throughout Ohio."

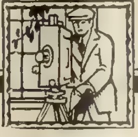
Paragraph 14 sets out that the policy pursued by respondents in acquiring and affiliating with producers, distributors and exhibitors has been adhered to with the effect that pictures of independent producers are kept out of a showing in theatres in many big cities of the country and the continuation of this policy will result in the elimination of all independent producers on account of their inability to secure theatres in which to exhibit their pictures.

Paragraph 14 continues: "Thus, as the theatres owned, controlled or operated by Famous Players-Lasky Corporation are permanently closed to all competitors, the producers of many prominent artists who are not affiliated with Famous Players-Lasky Corporation are denied a showing of their pictures in the first-run downtown theatres in New York City, where three of the five first-run theatres are owned by the Famous Players-Lasky Corporation and show Paramount Pictures and Paramount-Artcraft Pictures exclusively, and the remaining two first-run theatres are owned or controlled by competing producers who likewise exhibit their own productions exclusively.

"In Philadelphia, the producers of many prominent artists have been denied a showing of any of their pictures in first-run theatres on account of Famous Players-Lasky Corporation's interest in the Stanley Company of America, which owns and operates every first run theatre in Philadelphia. Similarly, in the eleven Atlantic and Gulf States of the South, including Arkansas and Oklahoma, the pictures of independent producers are either denied a showing or if exhibited at all are booked upon terms and conditions dictated by Southern Enterprises, Inc., whose entire stock is owned by Famous Players-Lasky Corporation, or by Saenger Amusement Company, 40 per cent. of whose stock is owned by Southern Enterprises, Inc., and these corporations own or control more than 200 motion picture theatres in the principal cities and towns of this territory, and a similar situation exists in New England and other sections of the United States."

News of the West Coast

By A.H.GIEBLER



Plan to Give Dinner to Business Men

The Affiliated Picture Interests, an association comprised of individuals of all occupations and activities connected with producing, distributing and exhibiting motion pictures, at a meeting held recently at the Los Angeles Athletic Club, have planned to give a dinner to which clergymen, business and professional men will be invited to foregather with leaders of every branch of the motion picture industry.

The event will take place in about three weeks, and if the result justifies the expectations of the Affiliated, a series of dinners will be given during the coming fall and winter with the object of promoting better understanding and co-operation between the leaders of the motion picture industry and leaders in the business and professional world.

Frank A. Garbutt presided at the meeting. Other members present were Reginald Barker, Frank E. Woods, Ralph Lewis, W. J. Reynolds, Philip E. Rosen, Frederick Palmer, Rev. Neal Dodd, Edward Roberts, Glenn Harper, J. S. Lustig and Ted Taylor.

Frederick Starr Dies

Frederick Starr, character actor in the films, died at his home here, after an illness of almost a year. Starr was born in San Francisco forty-three years ago, and went on the stage when he was twenty. He entered pictures six years ago in the east, but soon came west, and has been working almost continuously in western studios ever since. The actor leaves a widow and a son, Laurence.

Clara Hamon Weds Director

Clara Smith Hamon, now in Los Angeles making a picture based on the story of her life with Jake L. Hamon, for whose murder she underwent a trial in Ardmore, Okla., was married to John W. Gorman, her director, by a Hollywood minister on August 22.

Baker Gone East

Director George D. Baker, who has just completed three comedies in which Gareth Hughes is starred at Metro, has gone to New York in search of more story material for future productions.

Browning Leaves U.

Tod Browning, for a long time one of the star directors of Universal pictures, has removed his personal belongings from his bungalow headquarters on the Universal lot, thus finally severing his connection with Universal. Browning directed a number of the Priscilla Dean successes as well as many other productions for Universal.

Gottschalk Goes East

Louis Gottschalk has left for New York in the interests of "The Three Musketeers," the new Fairbanks production.

Add Three to Chain

Three theaters, the Temple, the West End Theater, and the Yost, belonging to B. F. Yost, prominent exhibitor of Santa Ana, have been added to the chain of amusement houses in Southern California that are under the control of the West Coast Theatres, Inc. Mr. Yost will remain in active charge of the three houses but the presentations and bookings will be arranged from the Los Angeles headquarters of the West Coast Theaters. Tentative plans are being formed to build still another theater at Santa Ana, seating 1,800 persons, in the near future to add to the chain.

Fannie Ward Effects Sold

The furniture and effects of Fannie Ward, famous stage and film star, were sold at auction, at a sale that lasted three days at the house she occupied while she was in Los Angeles. Many valuable pieces of rare antiques in furniture and objects of art, were disposed of in the sale.

Bruntons Return

Mr. and Mrs. Robert Brunton, who have been making a two-weeks' motor tour in the northern part of the state, have returned to Los Angeles.

Sullivan Again With Ince

C. Gardner Sullivan, noted photoplaywright, has just signed a new long term contract with Thomas H. Ince, according to announcement from the Culver City studio thisweek. Mr. Sullivan has long been identified with Ince productions, and has a long list of successful film plays to his credit. He became associated with Mr. Ince in the old days of the Bison Film Company, when their studio was located at Santa Monica.

Hal Roach Leaves

Hal E. Roach, producer of Harold Lloyd and other comedies, and of serials starring Ruth Roland for Pathe, has just left the Coast on a four-weeks' trip to New York, to transact business in connection with the output of his studio.

McKim Baby No. 2

Son No. 2 arrived at the Beverly Hills home of Mr. and Mrs. Robert McKim, both well known film players of the west coast colony, on August 24. Robert McKim, formerly with the Ince company as leading heavy, has recently been playing leading roles in Benjamin B. Hampton productions. Mrs. McKim will be remembered as Dorcas Matthews, of Triangle films, and more recently in productions by independent producers.

Entertains Relatives

Earl Metcalfe, of the Ruth Roland Serial Company at the Roach studios, is entertaining his sister and niece from Florence, Ariz.

Doolittle Is Appointed Assistant to Selznick

E. J. Doolittle, who has been connected with the Selznick Corporation for some time in various capacities, has just been elevated to the position of assistant to President Lewis J. Selznick. The appointment was made a few days ago and Mr. Doolittle has since been busy receiving the congratulations of his many friends along Broadway, both in and out of the motion picture business. He has already entered upon his new duties.

Few men in the industry are possessed of the qualifications and experience which make for valuable service in the field of motion pictures which Mr. Doolittle has acquired during his years of business life in and around New York and throughout the United States.

His past connections with big lithographing, printing, billposting and advertising concerns have given him a wide knowledge of the amusement business of which the motion picture industry has become such an important part. These same connections, moreover, since they were with concerns in lines of business older than the motion picture industry, gave him a knowledge of general business practices which has stood him in good stead since he joined the Selznick organization.

Mr. Doolittle's earliest work for the Selznick company had to do principally with the spectacular outdoor advertising campaign which told the general public that "Selznick Pictures Create Happy Hours," "At Theatres Where Quality Rules," a year or two ago.

More recently Mr. Doolittle has been active in the business management of Selznick News and has served as business manager of the Selznick scenario department.

Heat? Yes!

Depression? No!

That's the moving picture business today and there's nothing more to it!

Selling the Picture to the Public

By EPES WINTHROP SARGENT

El Paso Newspapers Forbids Hook-ups and Cut Their Own Financial Throats

BECAUSE of a puny little personal grouch, El Paso is closed to all forms of newspaper hook-up advertising. The two newspapers have made a regulation that stores must advertise only their own business and not theatrical attractions.

If this regulation is adhered to, then the newspapers have cut down their incomes for no particularly good reason.

According to James C. Quinn, of the Rialto, the condition was precipitated by one of the other houses reproducing in the morning paper a commendatory notice given by the afternoon sheet.

Editor Was Jealous

There is rivalry between the two papers, and the editor of the morning sheet called the offending manager on the carpet and told him that in no way could the opposition sheet be mentioned, directly or indirectly, in his own organ.

The manager naturally argued that he could do what he like with his own space, but the editor called his attention to a clause in the contract forbidding the advertising of any business but the advertiser's own and decided that mention of the rival sheet was advertising for that journal. When the manager pointed out that Quinn had an advertisement in the opening displays of a furnishing store, the manager said he was a bad boy, too, and wrote him a letter to stop it.

Innocent, But—

In the Sunday display for the store, a six column full, the top was given to a picture of Washburn and the statement that he could be seen at the Rialto in "The Road to London" wearing "what's what in men's wearables." The Monday space was three tens with an inch and a quarter given the Rialto.

This was entirely apart from Quinn's own three nines on the subject. He had taken his own generous space and the hook-up for the store was on the styles Washburn wore.

Short-Sighted Policy

It may be argued that without the hook-up Quinn might have taken another inch down the space, and theatrical advertising generally costs more than commercial, though it uses the same amount of white paper and the same quantity of ink. The additional charge was originally made because the papers carried theatrical mention in the reading columns, though this is done to meet the public demand and not to please the theatres, and has never been enforced against baseball.

Apart from this, there seems to be no good reason for the ruling, and even this is a purely technical matter.

Hook-ups bring in additional advertising, and most advertising managers are sufficiently intelligent to appreciate the addition even though it may come in at the commercial rate.

In the language of the day, the El Paso papers seem to be "all wet," for the afternoon paper promptly followed the example of its hated rival and put up the bars, and so far as El Paso is concerned, the hook-up page and space will be no more.

Let Labor Leaders See Hart's "Whistle"

J. C .Duncan made a point of getting the heads of the various labor unions as his guests at the first showing of the Bill Hart feature, "The Whistle," at the Strand Theatre, Asheville, a Southern Enterprises house.

Most of them took the trouble on their way out to stop and voice their appreciation of the theme and treatment of the picture, and a heavy labor vote was polled the second day. It was just a small stunt, but it brought a big return on the time and tickets involved.

Snow Covered Buggy Beats Frosted Lobby

The snow-covered lobby is one of the best of summer stunts. It is so good that one of the trade papers recently used a year-old picture because it could get no new one. Of course this department ran the picture at the time it happened.

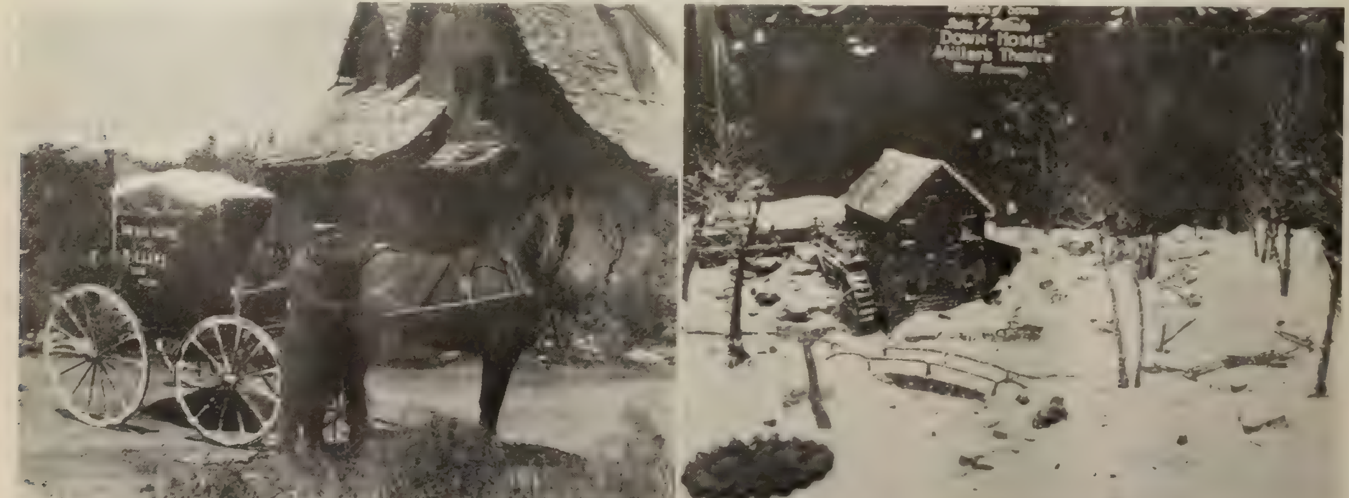
But not comes Millers' Theatre, Los Angeles, with something new and even better. For "Down Home" the Irvin Willatt story, it used a snow-covered buggy, which was driven over the hot streets by a man in an ulster and snow flecked cap. The picture does not show the business section. They just went out into the suburbs to get a good background, but it was a cleanup in the city.

It's a simple stunt which anyone can work. It comes a little late for this summer, though you can reverse it when the snow flies and advertise "Down Home" with an open cart and a farmer in straw hat and jumpers. That will be good, but it will never attain the value of the show stuff in July.

Paste this on the wall of the bill room, or over your desk or somewhere, and use it next year. Use it this year, too, for that matter There is still time, and it will work with any B'gosh drama.

The other display is a window setting reproducing with unusual skill a scene from the play. But we wish the advertising man would look up the word "replica" in the dictionary. His work is better than his choice of words and this display kept traffic blocked before a candy store window for ten days and the were still playing to standing room the last day of the display. Miliers did not attain standing room, but it helped business wonderfully.

Don't wait for an exploitation man to come to your town to help you. You have all of the exploiteers in the country at your service every week in this department.



TWO GOOD STUNTS FOR "DOWN HOME" IN LOS ANGELES THAT WILL WORK ANYWHERE

The better of the two is the snow covered buggy which perambulated the streets of Los Angeles when the attraction played at Miller's Theatre. This is a distinct inspiration and takes the snow covered lobby out into the streets where everyone can see. Remember it next summer. The other is a window show

Selling the Picture to the Public

Paramounteer Invents An "Out" for Meighan

When Wallie Reid stopped over in Cleveland recently, he was almost mobbed by fans who wanted his photograph or autograph—or both. The star had to take it on the run.

Then came Tom Meighan on Wally's heels, and the same thing happened. Fred Walters, the local Paramounteer, had arranged his personal appearances at Loew's theatres, and Meighan put it up to Walters to get him out of the mess.

Threatened with a more or less violent death if he didn't, Walters did some quick thinking He went to the dramatic editor of the News with the suggestion that if the paper would give publicity to the rule, he would see to it that Meighan, on his return to Los Angeles, would fill all orders for autographed photographs. It was a corking good circulation stunt for the News, and the offer was snapped up.

Meighan stayed in the cyclone cellar until the News came out with a front page box announcing that autographs could be had only through the newspaper, and the theatre played up the announcement. After that Meighan dared go out and face the public.

It's a great stunt for any personal appearance. It pleases the paper, it brings publicity, and it relieves the star of a lot of hard work he has not the time to do. Walters has not patented the idea, so it is free to all.

Made Swanson Costume His Window Attractor

Albert J. Boasberg, the new Washington Paramounteer, got five good windows for Gloria Swanson in "The Great Moment" when it came to the Columbia, in the Capital City. Four of them were along the same lines and pinned to the costumes she wore. The best was a bent hairpin which was formed into a wedding ring, as in the story, the card reading that she had no other choice, but that the jeweler had all sorts of choices. A second was what he called a replica of the cloak she wore, while the "original" earrings formed another display.

The exception was a window in a florist's with a neat display of the pool used in the big ball scene, topped with a toy house, carefully labeled "The Hopper Estate."

The exhibit campaign is good for only one use and must then be discarded. However, it worked very well for Boasberg and got him windows where they counted with the crowds.

Hyman's Novelties at the Mark Strand

The Bach-Gounod "Ave Maria," with a dance interpretation, is Edward L. Hyman's real novelty at the Mark-Strand, Brooklyn, the week of September 4. This number will open the performance, with a soprano and harpist on the concert stage. As the air is begun the curtains of the production stage will part disclosing a church scene with a stained glass effect against which a man and two women are posed, in appropriate costume. As the number proceeds they go through a dance which is more a succession of postures than a dance in the proper sense of the word. Amber, red and blue spots will be used from the sides, with an amber spot from overhead. It is a rather delicate proposition to offer such a number, but it looks all right in rehearsal and Hyman's good taste will hold the number to its atmosphere. If this is copied, extreme care should be used in pose and costuming to avoid any suggestion of any particular saint. The music and the odd lighting are looked to to save the number from offense.

EDW. L. HYMAN

This is followed by Tony Sarg's Almanac, "Why they love Cavemen," and this gives place to the Strand mixed quartet in Cook's "Swing Along." This is sung in the levee set, used several times before, but in this case disguised by the addition of a set cottage at one side. The singers, who are used in other numbers, will be placed so that their faces are unlighted, to obviate the necessity for make-up, but the setting will be more fully lighted than when this device has been tried before. By throwing the light upon the back drop, as in the more recent silhouette number, the desired effect is gained. Orange and amber will be used in the spots, which will be shot directly on the back drop from the sides at a point which will ensure that the singers are not lighted.

The Topical Review is the fourth number, followed by a soprano solo, "Adieu Forests," from Tschaikowsky's "Jeanne d' Arc." This will be done as a concert number. The singer, in this instance, is a dramatic soprano, who has held up other programs more than once with her applause.

After this comes a waltz with two dancers in a simple setting of a black cyclorama with two iridescent vases, set either side of the opening.

Arliss, in "Disraeli," is then shown, with the prologue to "Pagliacci" following. This will be sung from the production stage, the singer, in clown costume, coming from behind the plush curtains, as in the play.

Mack Sennett's "Astray from Steerage" closes the bill.

It is worthy of note that the all vocal program seems to be giving greater satisfaction than the orchestral offerings. More can be spent on these offerings, and they show up better.

GET A P. T. A.

Used Dog Patrol Wagon

Stan Brown cast about for something new for "Peck's Bad Boy" and he found it in the local dog catcher's wagon, full of homeless pups and labeled "See Jackie Coogan turn the dogs loose in 'Peck's Bad Boy'."

He used a lot of the suggestions in the First National press book, but he thought that up himself.

IT'S A GOOD THING BOASBERG KEPT AWAY FROM THE LINGERIE SHOP WINDOWS

All over town the new Washington Paramounteer displayed the "original" of a part of Miss Swanson's costume or had a "replica" built; not knowing what a replica is, and he got five very swagger windows, but we are glad to see that he kept carefully away from the more intimate articles or there might have been a scandal. The "original" stuff works well—once

Selling the Picture to the Public

Made Window Displays Replace the Posters

Because the summer retrenchment policy of the Rialto Theatre, New Haven, included cutting out the posters, Manager Carroll and Paramounteer Nathan had to get up on their toes to put over Gloria Swanson in "The Great Moment."

Nathan grabbled off a space in a fur store for a cutout of the star taken from a 24-sheet, and got a display in a florist's window for one of the posters from the New York run in the Reisenfeld houses. Then he worked the upstairs location for a six-sheet and they did not miss the posted paper as much as they thought they would. They made exploitation do the work, and it did because they got good windows.

The hook-up copy for the fur window read "The great moment comes to every woman whose charm is enhanced by the beauty of the furs." That's all wrong. The great moment comes when she hands hubby the bill, but of course the store could not talk about that.

Turned Box Office Into a Locomotive

Capitalizing the railroad atmosphere of "Now or Never" gave a jounce to the lobby display at the Pastime Theatre, Albuquerque, and brought in a lot of extra business that would not have come even with the best newspaper work.

The cut does not give more than a vague idea of the stunt, for even the repaind photograph does not come up clearly, but the outline of the locomotive and the figures of Lloyd and his lead, and the tiny travelor was cut out of a flat piece of beaver board, with a hole cut in the boiler head for the ticket window. A warning sign hung from the ceiling, to help along, and a six sheet was prominently displayed.

It is only a variation of the circus ticket wagon idea, but it is new and striking, and it brought a lot of extra patronage to this Associated Exhibitors' feature. Semaphores, signal lights and flags, and similar accessories can be used to build up the idea.

WARMING UP "THE GREAT MOMENT" WITH SETS OF FURS

We don't know whether Albert Nathan, New Haven Paramounteer, felt that Gloria's Great Moment was warm enough to match the furs or was trying to heat it up a little, but he got a nice cutout when the Rialto shut down on posters

One good idea in the lobby is better than a dozen posters. They get used to the posters, but if you give the lobby a new look it's something to be talked about, and people will come down to see what you have done. This railroad lobby just below is not difficult, and it is mighty profitable. Try for something.

RAILROADING THEM IN AT THE PASTIME, ALBUQUERQUE

A flat painting of a locomotive was placed before the box office, with a hole cut for the ticket window to accentuate the railroad atmosphere in this Associated Exhibitors release, and it brought a lot of hot weather business

Teasers Tell of Treasure Contest

Bill Robson, the Pittsburgh Paramounteer, has worked some new refinements into the treasure hint, using the idea for Marion Davies in "Buried Treasure." He starts off with teasers, using several one-inch singles in various parts of the paper to announce that "there is buried treasure in this town." Then he builds up on that for a couple of days before he starts the advertising for "Buried Treasure," along with a definite announcement of the contest.

He has worked it in several towns, and in each case he has taken the manager over to the bank to talk to the officials about the bank being the best place in which to bury treasure. As a result, in most instances, the bank has contributed a bag of new pennies, dimes and nickels, getting credit on the tack cards and in the newspaper advertising.

Talk Card Is New

The tack card is something else that is new, for it announces the buried treasure zone or that it is not a buried treasure zone, to keep the kids from digging up the private lawns. Cards about three times in excess of the usual quota are used, to impress the people with the importance of the idea. The zone cards state that buried treasure may be located within ten feet of the card, but even with that close tip the contest has failed a couple of times and the treasure has been ceremoniously dug up and presented to local charities with the compliments of the theatre and the bank. On the other hand once, in McKeesport, the treasure was found by three boys, who divided the contents of the bag.

A general merchant contribution is not new, but getting the bank in is one of the good Robson angles.

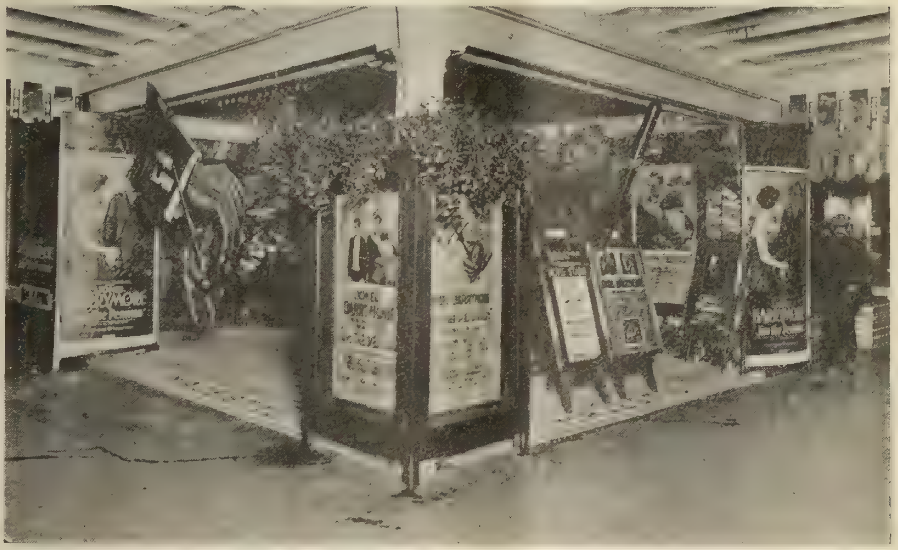
Selling the Picture to the Public

Striking Lobby Show for Very Little Coin

Frank Lacey, of the Majestic Theatre, Portland, Ore., is always up and doing when it comes to his lobby displays. Here is a striking effect he gained with a borrowed advertisement and a cutout from the First National 24-sheet for "Jim the Penman."

The fountain pen shown on the right is six feet long and was borrowed from the local agency of a certain make of pen. In the store window it attracted little attention. They expected to see it there. Moved over to the theatre, it sold a lot of those consecutive numbered strips.

The cutout ballyhooed for the other side of the corner lobby, and while it is more prominent in the photograph, it attracted no more attention than did the pen. The same design is repeated in one of the corner displays, but on the side away from cutout. It tells the story of the play in a nutshell yet does not tell it in a way that satisfies. It piques curiosity. The two stunts, working together, made the cashier ask for a raise in her salary.



HERE'S ANOTHER LIVELY LACEY LOBBY FROM PORTLAND

Frank Lacey, of the Majestic, knows how to get a lot for very little. That six foot fountain pen was borrowed from a dealer and the gripping hand is a cutout from the 24-sheet, but it was all different because so well put together

Put This Cutout to a Double Usefulness

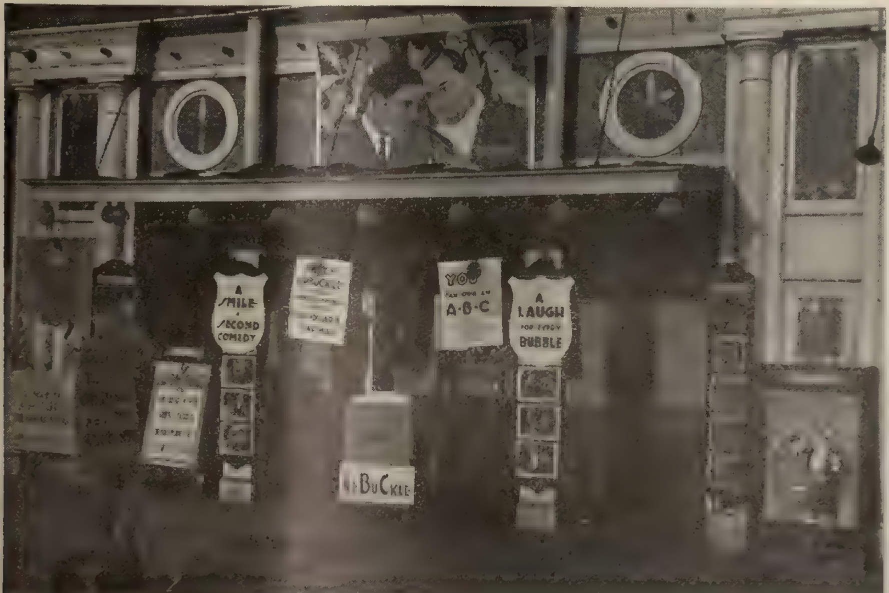
When Amike Vogel galloped into Sandpoint, Idaho, prepared to put over Fatty Arbuckle in "The Dollar a Year Man" he fairly bubbled ideas. The story concerns a laundry, so Amike hooked the local laundry to the stunt, and placarded all of the delivery fleet of one bus on both sides. Then he gave a card in the lobby to "Pinney's Perfumed Laundry" and a display of a washing machine. The machine was an "A. B. C." and rather than run a missing word contest, Amike lettered it himself "ArBuCkle."

Then he went down to a restaurant with the cutout of Fatty feeding the Prince a piece of pie, inserted a wedge of real loganberry where the painted pie had been and put the rest of the pastry on the floor of the window with a couple of snappy signs.

For an encore he took the three-sheet showing Fatty peering at something, cut it out and put it where Fatty could keep a watchful eye on the box office Others followed his glance and followed it right up to the ticket window. But that gave an awkward back, and Vogel put a punch in that by asking the onlooker to come around front and see who it was. That's a good stunt to work on any cutout you need to place at right angles to the sidewalk. You can double-paint originals, but you can't paste a cutout both sides and a legend will cover up the blank side and make it work, too.

Mike worked extra hard because the Gem was suffering from stagnation of the circulation, and they called him in to get things going again.

He did.



MAKING AN ASSET OF FATTY ARBUCKLE'S BROAD BACK

Amike Vogel, Paramounteer, wanted the big fellow to be looking at the box office. This left the back of the cutout exposed, so it was lettered "Come over to the other side and see who's here." Did it in Sandpoint, Idaho

Figures Talk

William McFarlane, of the theatre at Manti, Utah, booked "Deception" before he knew that a wild west show was coming to take all the money in town just ahead of his playing dates. Manti is only a 2,000 town and not easy at best.

McFarlane called in Rick Ricketson, the Salt Lake Paramounteer, and Ricketson hired two girls to telephone every number of the local book. It's a simple stunt with a book such as they use in Manti, and everyone was told. The figures are:

Average receipts for two days....	$ 80
"Deception" two days............	150
Excess	70
Expense	5
Net gain........................	65

This stunt would not do in New York ot Chicago, but it's fine for a small town. Ever try it?

But Ricketson did better than that. He also tied the wild west show to Bill Hart in "The Testing Block" with a rider on a pinto and had him introduced to the patrons of the performance. That brought $300 into the house for one night and it cost just $3 in money. That's getting them going and coming—especially coming.

Fashion Show Pulled

G. Carroll Johnston, advertising manager for the Clinton-Meyers chain of houses, tied a department store in Duluth to a fashion show at the Lyceum. The show ran for a week, with three changes in the bill, all Paramount pictures, these being "The Woman God Changed," "Too Wise Wives" and "The Great Moment." For the fashion show heavy advertising was done by the wholesale houses supplying the local store and all, of course, was hooked to the attraction at the Lyceum. There is no closed season on the fashion show, but just about now is the time to launch the fall styles and the store made as much money as did the theatre out of the stunt.

Selling the Picture to the Public

Ray Did a "Brodie" in Texas Display

E. E. Collins, of the Opera House, Greenville, Texas, wants some suggestions for a down the street lobby display. We show one of his displays, and there was another not long ago.

As we told then, there is a drug store on the corner and the house lobby is half a block up the side street; over in the left hand corner of this print. Midway between the corner and the house he uses some sort of an archway under the wooden awning characteristic of the southern towns.

For Ray in "The Old Swimmin' Hole" he painted a wood and water set with an opening in which a head of Ray, cut from a one sheet, bobbed slowly up and down in the water, the effect being gained with a motor geared down for slow speed, which, of course, means the wheel of the motor turned several times to cause one rotation of the larger wheel to which the head was attached. With the exception of the head cutout, the stunt was entirely home made.

Wants New Ideas

The stunt works well, but Collins wants some new ideas to supplement his own. If you have any suggestions, shoot them to him as above. He has sent in a lot of ideas to you fellows. If you can help him, it is no more than he deserves.

One trouble is that the display has to be more or less flat and hang above the heads of the passers-by. For one thing we think he can make small stage settings, which can be animated by the motor to go through some simple action. A small stage with Christmas tree foots and a light change worked by flashers would give him a good display.

Another simple stunt would be a festoon of window cards. Three cards are fastened back to back to get a sort of concaved triangular lantern effect, and are strung with cords to hang from a single support. The slightest breeze will cause them to sway and turn, much like a pinwheel. A dozen or so of these would give a novel touch.

Another idea would be to have one-sheets mounted on beaver board and hinged to the top of the awning. An eccentric could be rigged to pull them up every thirty seconds and drop them again, getting the desired motion into the display. Set one after the other for a half block length it would get attention.

Fire the Roof

For any title with fire or flame, such as "Flames of Love," a fire effect could be rigged with salmon colored chiffon kept in motion by a fan current and illuminated with red lights. It would make something of a cost for current, but it would give the suggestion of walking under an arch of fire.

And jointing cutout figures and suspending them from the ceiling with the springs used for canary bird cages would work for a comedy and perhaps for a "puppet" title.

Come in Again

If these don't help and Collins shouts again, we'll try to dig out more.

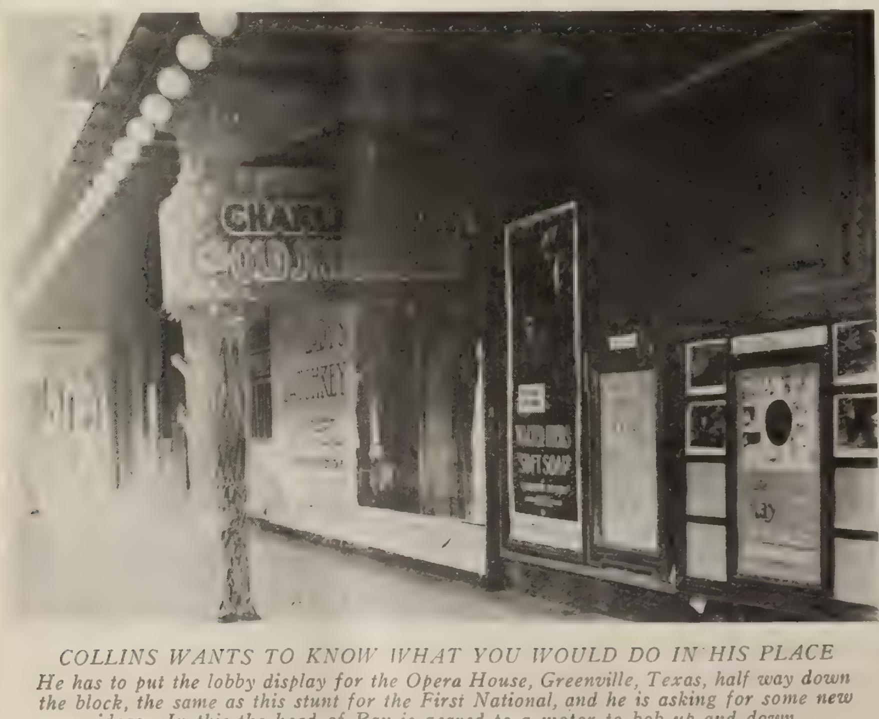
To show that he keeps awake, he sends in a picture of a banner on the local swimming pool for the Ray picture and he gave a kid matinee for Mary Pickford in "Through the Back Door" in conjunction with the local paper. It fought down the opposition of a revival meeting and a band concert.

Charged All Lakeland

When B. B. Gardner started out to put over Clara Kimball Young in "Charge It" at the Casino Theatre, Lakeland, Fla., he had a stencil made about four feet long with ten inch letters. Just the two words appeared and this was painted on the pavements all over town, with special attention to the streets leading to the country roads.

It was used three days before the opening, and curiosity helped to boost business.

Send in Your Exploitation Stunts



COLLINS WANTS TO KNOW WHAT YOU WOULD DO IN HIS PLACE

He has to put the lobby display for the Opera House, Greenville, Texas, half way down the block, the same as this stunt for the First National, and he is asking for some new ideas. In this the head of Ray is geared to a motor to bob up and down

Larger Than Life Was Harold Lloyd

The Strand Theatre, Minneapolis, bubbled over for Harold Lloyd in "Now or Never." They had a dramatic feature in Wanda Hawley, but they figured out that Lloyd could sell more tickets, so he got an enormous cutout in the lobby, four cutouts and a special banner on each side of the marquise, and shared the regular banner with Miss Hawley.

THE MINNEAPOLIS CUTOUT

This was no reflection upon Miss Hawley but merely proves again that a good comedy can sweep the boards clear of any dramatic attraction no matter what its size, and the Strand, knowing this, went the limit.

Pasted the Papers on "Too Much Speed"

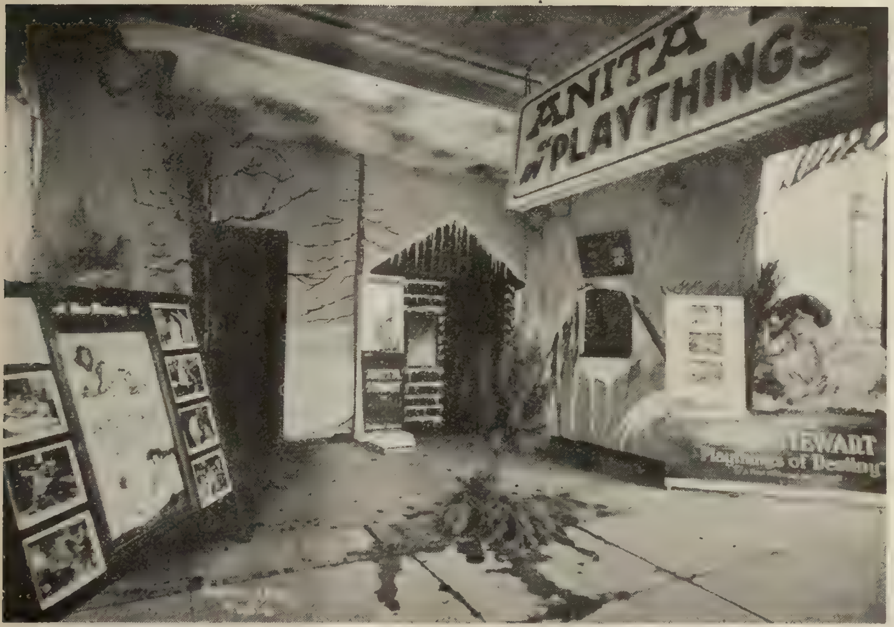
In his report on "Too Much Speed," C. M. Watson, of the Rialto, Columbus, Ga., says no original ideas were used, but we do not recall having seen one of his stunts before. He got two thousand warning hand stickers and gave the newsboys passes to stick them on the fronts of the issues they vended. The newspapers issued a stop order on the practice, but a fat lot the boys cared about that with passes in sight.

He also used the one-sheet hands for the principal street intersections, and along the roads leading into town and he got two newspapers to write editorians on the speed question, adding that they did not tie up very well on the teaser campaign. We think he has the wrong angle on this. Any editorial on speed ties in, and if the connection is not glaringly apparent, it is useful just the same.

A 24-sheet was used for a lobby display and a five ton Mack truck was sent around the streets including the residential and mill districts with signs reading "The Pakro is really a Mack. Wally Reid in 'Too Much Speed.' His latest picture at Rialto, now."

The whole outfit cost $13.50 (the truck was free), and brought an additional $150 in three days. Mr. Watson says this would have been larger were it not for the difficulty of persuading the public that "Too Much Speed" is not "What's Your Hurry?" That seems to be a trouble all through the South. They get these Reid auto stories confused.

Selling the Picture to the Public



IT'S STILL SNOWING DOWN SOUTH IN SPITE OF THE HEAT
Lester's Rivoli Theatre, Columbia, S. C., made use of the snow idea in this reproduction of the blizzard scene from First National's presentation of "Playthings of Destiny," with Anita Stewart in the stellar role

Snow Clad Lobby Is Still in the South

It must be getting cooler, even down south, but Lester's Rivoli, Columbia, S. C., used a reproduction of the blizzard scene from Anita Stewart's "Playthings of Destiny" to good effect.

The entire lobby was masked in with canvas and on this was painted a vivid storm scene, but the penny-in-the-slot weighing machine bravely withstood the wintry gales. You can see it, camouflaged, right alongside the entrance door. Evidently Lester is no Belasco for detail.

Made His Fashion Show Sell "Scrambled Wives"

To reintroduce Marguerite Clark to his patrons, G. H. Foster, of the Marion (Ohio), theatre, added a fashion show, with a special hook up with a shoe dealer as well as two local stores handling garments. Apparently he used a touring show with local costumes, but the big point was that it helped put Miss Clark back where she belongs after her long absence from the screen. Any time in September is a good time for a fall fashion show or you can wait until November and work a winter fashion display, but the big thing is to have one.

Schade Saw a Chance to Do Some Real Good

Recently a church in Sandusky, O., gave an entertainment for the benefit of a widow and her invalid son. George J. Schade, of the Schade Theatre, was one of those who bought tickets, and in conversation with the ticket seller he learned that the boy had never seen a picture show. So Schade loaded his portable projector into a machine and went down to show the bedridden lad his first picture—a "Toonerville Trolley." It developed that the mother had never seen a picture, either, so Schade gave the story to one of the papers, and the others reprinted the yarn.

Schade did not intend a publicity stunt when he started out, but it worked into that and when he shows the same First National comedy release in his theatre, he stands to make a clean-up with it, for the title is familiar to every newspaper reader.

Exploits With Dogs for a Camp Theatre

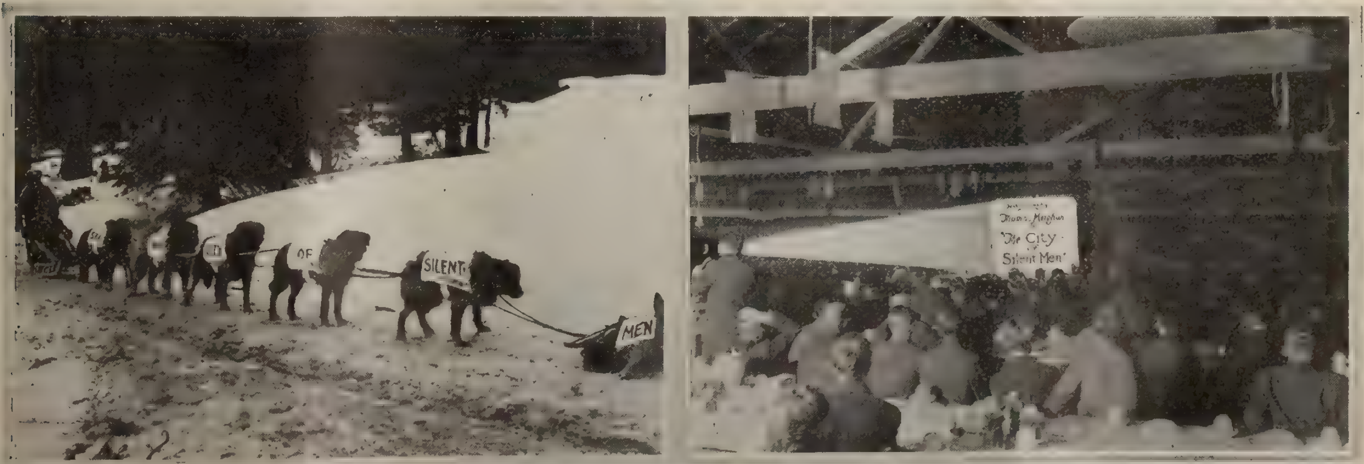
The Southern California Edison Company maintains five power stations in the Sierra Nevadas, and even in early summer the snows are still on the ground in the high altitudes where the stations are located.

James Matthews, who has charge of the job of keeping the men amused, gives frequent showings of Paramount pictures in the mess halls of the various camps, and the film is sent over the circuit on dog sledges until the roads clear.

He asked John Le Roy Johnston, the Los Angeles Paramounteer, for some suggestions for exploitation, for he charges a small admission to the shows to cover the cost of rentals and operations, the remainder of the receipts being turned into the mess fund of that particular camp. The shows are given in the mess hall, after supper, and the picture shows one of the entertainments, with the tables all set for breakfast.

Johnston suggested blanketing the dogs for "The City of Silent Men" and the dogs pulled into each camp as shown in the photograph, with the result that the attendance was unusually heavy.

Even up in the mountains exploitation pays.



HERE'S TOM MEIGHAN GOING WITH INSTEAD OF TO THE DOGS UP IN THE MOUNTAINS
How the welfare manager of an illuminating oompany keeps his motion picture programs before the men. Even in early summer they have to use dog teams to transport material to the mountain camps, and the dogs were blanketed for "The City of Silent Men." Paramount pictures are shown in the five camps at as many power plants and the cut shows one of the entertainments in progress

Selling the Picture to the Public

Tom Meighan Enjoys Some Restful Days

Just to show what an easy time these highly paid motion picture stars enjoy, take a look at this briefed report of Tom Meighan's recent visit to Cleveland, where he made personal appearances at Loew's State Theatre.

Before he left New York he arranged that the money paid him for these appearances be split between certain Cleveland and Los Angeles orphan asylums and had also arranged for a special showing to orphans. That gave the material for advance talk and boosted Meighan's hobby.

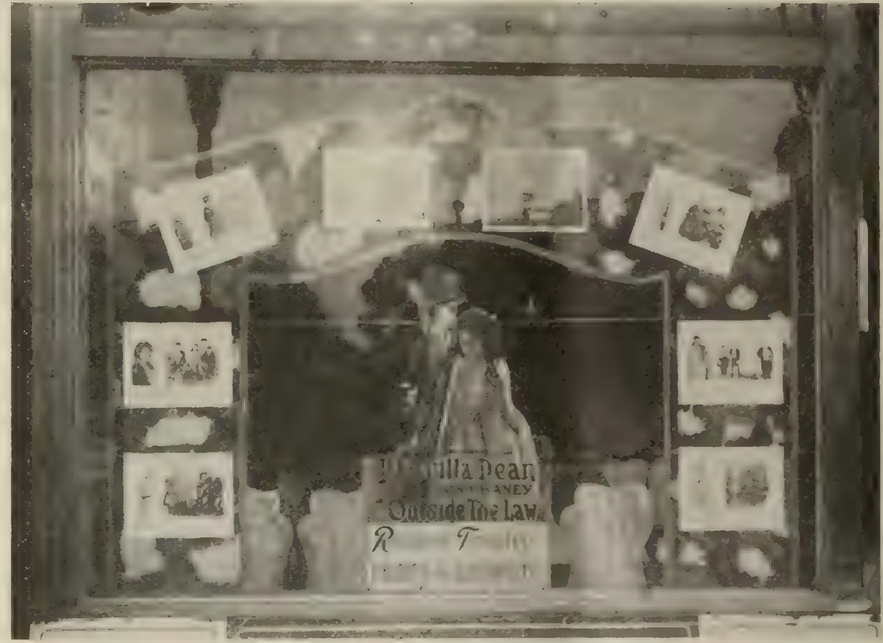
He got into town on Sunday and did not have to do anything until after lunch, chiefly because he got there just in time for luncheon.

After his first matinee show he was taken to the ball park where he visited with Tris Speaker, and then was shot over to Gordon Park, where he helped write up for a local paper an amateur league game.

He hustled back to the theatre for his second show and while waiting to go on put in his time shaking hands with the standout. Then he went out to the yacht club for dinner, his picture, "The City of Silent Men," being shown the guests while he hustled to make the first night show and he stuck around the dressing room until time for the second appearance Then they let him go to bed.

The next morning he was serenaded by the Yacht Club Boys' Band and escorted by them to the theatre where he welcomed fourteen street car loads of orphans, not to mention the contents of sixty-five automobiles. Then he met the winners of the recent Plain Dealer Beauty Contest, and handed out candy and clothing to his departing orphan guests. He made two appearances in the afternoon, dined at the country club, made two more appearances in the evening and caught the rattler for the west.

And all the money he got for doing this went to the orphans. Pretty soft for these actors, what?



PAINTED THE PANEL AND INSERTED THE CUTOUT

An effective combination display from H. Ziegler, of the Reliance Theatre, Orangeburg, S. C., for Priscilla Dean in "Outside the Law." The stills were first pasted on and then the arch design was put in with water colors

Blew His Own Horn

Leslie Whelan believes in blowing his own horn and letting others blow, too. When Bill Hart in "The Whistle" broke into Cheyenne, he bought several gross of penny whistles tagged them for the attraction and turned them loose on the small boys. They blew a lot of money into the box office. Any slum jobber will sell you the whistles cheap.

Combined Paint and Cutout in a Window

Combining paint and a cutout got a very pretty design for H. Ziegler, of the Reliance Theatre, Orangeburg, S. C., for Priscilla Dean in the Universal feature, "Outside the Law." Generally a window is all paint or all paper, but the combination is attractive, if you know how to get the paint on.

How It's Done

First the stills were pasted down, and this was the most delicate part of the job, for the print must be well soaked and then squegeed to the window so that no air bubbles are left. Any bubble will give an apparently opaque spot. A photographic squegee will do the work nicely with a little starch paste, but if you cannot get one, try a piece of weather stripping; the sort with a rubber loop set into the wood.

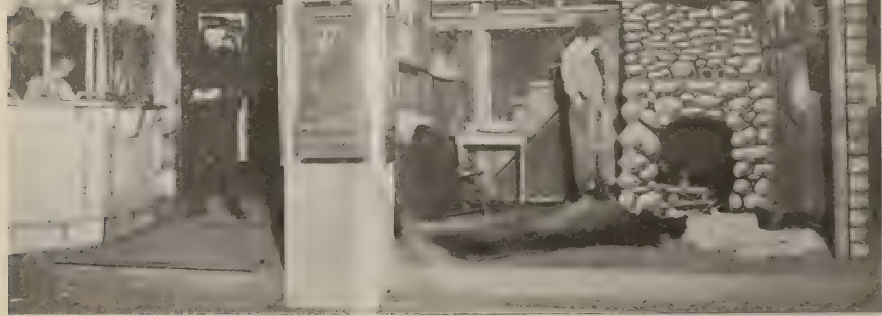
After the prints had dried down, the arch design was painted on with water colors, and the cutout set in.

This display was made in a drug store window and attracted much attention because of the advantageous location of the store.

Three Sided Display for Selznick Feature

Joe Bradt, of the People's theatre, Portland, Oregon, one of the Jensen & von Herberg houses, turns out some unusual lobby displays. He has the space in which to work, for one thing, but he has more than that: he has ideas.

The Peoples has two entrances and in the fairlywide space between he erected a room for Select's "The Girl from Nowhere," showing a log cabin interior, with a dutch oven and other fittings and with rugs upon the floor; getting an excellent effect. A cutout from the three-sheet was used to give life to the setting, and to give emphasis to the star.



ELAINE HAMMERSTEIN IS GLAD TO FIND A FURNISHED ROOM

With the housing problem still with us, the poorest sort of a place is welcome, and here in New York they charge all sorts of fancy prices for open fireplaces, yet "The Girl from Nowhere" looks disconsolate in this setting for Select

Selling the Picture to the Public

WHEN ALL THESE KIDS STORMED THE BOX OFFICE—ZOWIE!
There were 427 of them in front of the Phillips Theatre, Orlando, Fla., and each one had a half-price coupon for "Peck's Bad Boy." The entire police force took notice and they threatened to run Vincent in for a traffic block

Nearly Got Pinched for Blocking Traffic

H. B. Vincent nearly got a chance to greet the judge officially when he pulled a half-price matinee for "Peck's Bad Boy" at the Phillips Theatre, Orlando, Florida.

He and F. H. Burns, his publicity manager, decided to go to the mat with this picture, and worked four tieups with the book stores on the bad boy stories. All four stores sold out their supply, so they are ripe for the next stunt.

To make assurance doubly certain, they printed a coupon in the papers good for half-price admission on Friday morning, and 427 kids turned up for the show. Some of them tried to work two coupons for a free admission, but it was barred.

They were stood out for a few minutes for the moral effect, and that is where Vincent nearly got pinched, for there were kids all over the street and the police force told the manager to get them inside out of the way or he would polish up his shield and make an arrest.

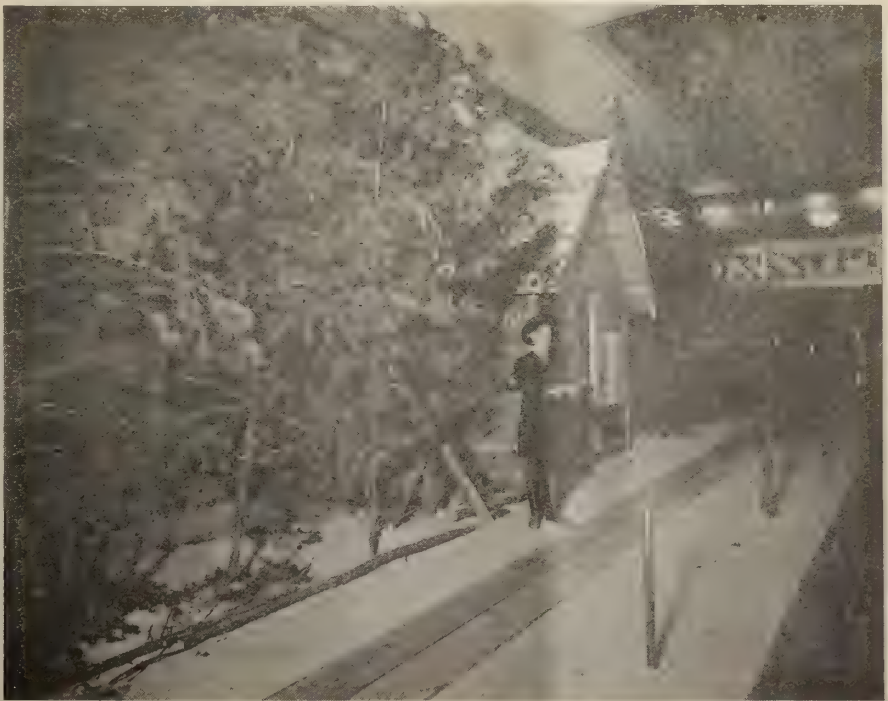
Vincent says that he thinks a lot of the kids would have come at the full price, but that the moral effect of the stunt not only helped this First National, but had a more permanent effect for good. He's right. A big stunt does not die the moment it is pulled. It has a more lasting effect whether it be good or bad, and a good stunt will help the house for weeks. He might have gotten full admission from perhaps more than half the crowd, but he would not have gained their good will. That was what counted.

Built a Fine Church for "The Sky Pilot"

E. R. Rogers, of the Rialto Theatre, Chattanooga, knows that the snow lobby is one of the best bets for the hot weather, and he is always looking for a chance to dust off the snow and trot it out again.

"The Sky Pilot," it will be recalled, had his church housewarming around Christmas, so Rogers built a nice church for him in the spacious lobby of the Rialto and put down plank walks so the patrons would not track snow into the auditorium. Incidentally it kept the snow clean.

The entire display cost only $35 and it built up the business at the house something rather better than twenty per cent., which was a good yield on the investment, for the Rialto is a large house and Rogers is keeping business up even in the summer. This is one of the ways of doing it, for you cannot imagine any cooler suggestion than snow touched firs, even if the boughs are merely touched with thick whitewash.



ROGERS BUILT A CHURCH IN HIS LOBBY FOR "SKY PILOT"
And he made it a nice little winter church because he felt that the snow stuff would help bring in patrons to the Rialto, Chattanooga, and it did. The church cost $35, and it built up business about twenty per cent. right in August

Novel Exploitation for "Dangerous Curve Ahead"

Goldwyn is getting out a novel street sign for "Dangerous Curve Ahead" in the form of a set of four stanchion signs standing three and one half feet high, a bright red target lettered in white "Dangerous Curve Ahead." Above, but done in a black 36 point, is one of four slogans, which must be read at closer range. One of them is "The Highway of Love is just one danger curve after another. See—" and the others make similar reference to the play.

To Be Sold or Rented

These will either be sold or rented to the exhibitor, a deposit being required in the latter case. The rental is small and enough of them can be used to make a noise in towns where permission can be obtained to plant them on the streets. In other places they will still be useful as lobby decorations and for window and store front work.

Four Big Baby Shows for Paramount Week

Jack Lacy, Detroit Paramounteer, has arranged with the Kunsky houses in the residential districts of Detroit for four big baby shows at six houses during Paramount week.

Small prizes will be given at each of the six houses each day of the contest, and the days are for the prettiest baby, the smallest baby, the plumpest baby and the most dimpled baby. Women's clubs located near each of the theatres will act as judges and take the back kick off the shoulders of the management.

The novelty of the stunt has brought unusual publicity, the newspapers all giving more space than usual to the stunt.

Selling the Picture to the Public

Arrows from the Sky Carried Admissions

The always busy Des Moines Capital wanted to put over the Jiggs cartoons which were making their debut in its pages. It arranged to have an airplane circle the city and it wanted something to drop. It arranged for a prize distribution, and the prizes were free admissions to "Behind the Mask," a Dorothy Dalton picture at the Liberty.

Max Doolittle, the Des Moines Paramounteer, had landed several stunts for the local houses on the paper, and he reversed the movement and put over the paper stunt on the Liberty. Very few of the free admissions were presented singly and in these hot days the house was glad to give free admissions to each paid ticket, and that is what this practically amounted to. They called the cardboards "arrows," but that was just to get the sound. In reality they were arrow heads and the point of one arrow was cut from the tail of the next, effecting a considerable saving in the paper stock.

"Why Girls Leave Home" Played Like a Circus

Louis Berman, of the Independent Film Company, of Philadelphia, has Warner Brothers' "Why Girls Leave Home" for his territory, and he put it over like a three ring circus in Atlantic City, just to give it a shove. He went down to get a record, and he brought it back all nicely wrapped and tied up.

Every jitney in town carried a painted sign telling that the play was at the Rialto, and five thousand buttons bearing the title were passed out, there were so many heralds that it took twenty-five boys to hand them out, and milk wagon drivers and delivery boys were given teaser cards to hand out and hang on doorknobs. Paper was used to the limit and a nice tie-up was made with a lingerie show window with a picture of Anna Nilsson.

The play was sold so solidly that even in spite of a rain they played to a standout on Sunday and Berman had some real figures to show prospective clients when he got back to Philadelphia.

Made An Orange Lobby a Real "Golden Snare"

Making a color the entire advertising appeal may not be new, but it certainly is unusual. N. A. Strain, Jr., publicity manager of the Palace and Liberty theatres, Long Beach, Calif., sold the First National production, "The Golden Snare," on the color alone.

The entire lobby was orange or gold, the walls, ceiling, picture frames, ushers, cashier and floor mats. It was gaudy, but not unpleasing, and it pulled in hundreds because it made the lobby look as though something important was being shown.

Cheaply Done

The dresses were crepe paper, and crepe paper and fabric were used in the lobby wherever it was not possible to use a cold water paint that could be washed off, while the loops for the drapes were gilded rope. It was all comparatively simple to work, and yet the effect was striking in the extreme.

But it is a good thing for Strain that the play was booked to him in August and not in March.

Max Did, Too

Max Doolittle, the Des Moines Paramounteer, tied the Tribune and the Des Moines theatre to a contest on "What was the greatest moment in your life?" with prizes of $25 and $10 in cash and paired tickets for the runners up.

It was, of course, hitched to Gloria Swanson in "The Great Moment" and so much fuss was made about the star and her recent acquisition of a baby daughter that most of the contestants seemed to feel that it was up to them to make motherhood their greatest moment. Even some of the men tried to horn in. This, of course, made the work of judging the others much easier, and that helped a lot when it is considered that 1,200 essays were sent in.

It's a great stunt for this Paramount, and you can hold the picture title on the front page, free, for a couple of weeks if you work it right, because there is a vital note to the question that many other contests lack, and you can bring out some corking good stories.

Fifteen Year Old a Regular Agent

Charles E. Moyer, of United Artists, appears to have dug out the country's youngest press agent. He is James F. Thames, Jr., and he is agent of the Princess Theatre, Mendenhall, Mass.

In describing his campaign on "The Mark of Zorro" he states that he started with cards showing huge Z's and around this text to the effect that this was the mark of Zorro, to be seen at the Princess.

Then he got out a bannered car and in this he went to neighboring towns, with two boys in Mexican costumes, and drove around while the boys peddled bills. Cowbells supplied the necessary element of noise.

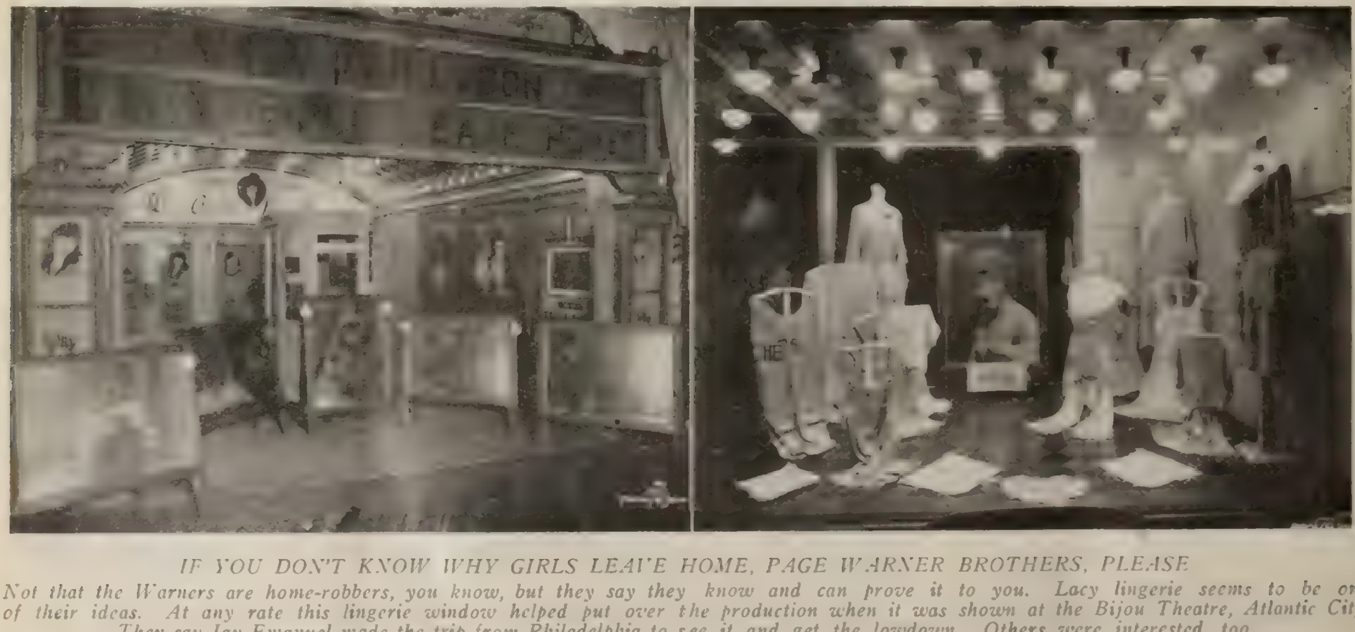
As a result, he played to standing room in a 200 house in an 800 town, with a lot of people from the other towns.

Another Wrecked Auto Sold "Too Much Speed"

F. W. Young, Jr., of the Frances Theatre, Dyersburg, Tenn., was another to make use of a wrecked auto for "Too Much Speed," though he used it only as part of a campaign which cost $5.15 and brought in about $45 extra business.

About two weeks before the opening, Mr. Young got the chief of police interested in a speed campaign. There had been several arrests made in the previous weeks, and the chief was more than usually receptive. He not only got back of the drive, but when Young had streamers 2 x 18 inches printed, the force helped him get them on the autos.

Four days before the showing he got out tie cards for the steering wheels reading "Wallace Reid in 'Too Much Speed,' Frances Theatre," and the date, and the day before the showing he got a wrecked car and put it at the curb in front of the house bannered. "The result of too much speed." His idea was to break something every few days and keep the title fresh in mind. The scheme worked for a $45 increase on a one-day run in a small town is worth while.



IF YOU DON'T KNOW WHY GIRLS LEAVE HOME, PAGE WARNER BROTHERS, PLEASE

Not that the Warners are home-robbers, you know, but they say they know and can prove it to you. Lacy lingerie seems to be one of their ideas. At any rate this lingerie window helped put over the production when it was shown at the Bijou Theatre, Atlantic City. They say Jay Emanuel made the trip from Philadelphia to see it and get the lowdown. Others were interested, too.

Selling the Picture to the Public

Cheap Exploitation Doubled Publicity

It's all right to say that exploitation added twenty per cent. to the attendance or something like that, but Rick Ricketson is more definite in his report on the exploitation for "The Gilded Lily" in the Lyric Theatre, Ludlow, Utah.

The Salt Lake Paramounteer went down to Logan to put this and other pictures over. He tied up every window on the business street, got a car and dressed it with bunting borrowed from the police department, mounted two cutouts, which cost him three dollars, and sent the car around town. The rest of the stuff, including extra paper, cost $11, making a total of $14.

RICKETSON'S PERARMBULATOR

The previous week the opening showed an attendance of 298. For "The Gilded Lily," properly exploited, the attendance was 607. You can figure for yourself that it was slightly better than a hundred per cent. increase.

One good side line was a parade of Chevrolet cars. This was the car donated for the perambulator and the agency staged a parade at the cost to the house of the cards and mailing, and they would have been glad to use the mailing list without the cards.

Kept "Wet Gold" Wet With Tank in Lobby

"Wet Gold" played to extra big business at the Strand Theatre, Seattle, though only the usual amount of newspaper and billboard advertising was done. It was put over almost entirely by means of a deep sea diving act which had been playing the vaudeville circuits.

A ballyhoo show was given in the lobby five times a day, just before the feature went on. The free show drew the crowd and the bulk of them stuck around to see the film. It was more expensive than the usual lobby work, but it was cheap when the business was considered, for it put the show over as nothing else could have done. More than that, it brought the house to the attention of a lot of people other than regulars and probably cinched many of them for regular attendants. From this angle alone the stunt was worth the cost, with the extra business as velvet. It was put over by Manager Wright to the limit.

Microscopic Campaign Had Some Big Results

Stewart Bird, who manages the Belvedere, Tuscaloosa, Ala., is rightly named. He pulled off his own little speed campaign for Wallace Reid in "Too Much Speed" and received the thanks of the city fathers.

There was one point where most of the Tuscaloosa traffic centered and when the block one sheets went up, autoists thought they had been posted by the city and slowed down. It was several days before Bird got around to the rest of his posting, and by then the improvement was so noticeable that the signs were officially adopted by the city authorities.

Meanwhile Bird had prepared a throwaway in red on white, telling of the accidents caused by too much speed, and this also came in for approval. It was a one-man campaign instead of a city hook-up, but it cost only $7.50 and bettered the receipts by about one hundred dollars, and Bird is not voicing any loud complaints. We don't see why he should when the local paper gave him a reader headed "Signs did much good" and mentioned the house and the show.

Consulted Weather Man on "Dream Street" Date

Benny M. Muller, of the Majestic Theatre, San Francisco, believes in something besides exploitation. He planned to book "Dream Street" for a week in August, but it was a costly booking, and he didn't want to take a chance on a Summer smash, so he sent around to the weather bureau and found that in the last three years not a drop of rain had fallen in the seven day period covered by the booking, so he felt safe and went ahead. That's carrying the idea of safety first to a finish, but he wanted to be as certain as possible that he would be on the safe side, and he made a clean-up on the United Artists production.

Modern Baby Show Polled Heavy Vote

Baby shows are always a safe bet—if you let the audience do the judging, but the New Palace Theatre, St. Paul, working with the Daily News, seems to have made a clean-up record with a contest which brought in 33,187 votes and kept the house on the unpurchasable front page of the paper for twenty days with two full advertising pages and two full-page Sunday layouts. It was planned by B. C. Ferris, Finklestein and Ruben's publicity manager, and Howard Kahn, of the newspaper.

Kahn knew that six out of every ten local pictures offered for publication were of babies, so he was all ready to listen when Ferriss came over with the stunt. The idea was to make it a motion picture exhibit, and it was promised that the first hundred babies would be photographed, but when more than one thousand babies turned up for the film test, the number was raised to 250.

Thousands of spectators gathered to watch the fun, and the advertising the filming brought was worth more than the entire stunt cost, and was merely the prelude.

The reel of babies was run for a week with coupon ballots in the News and a vote with each ticket. The poll was larger by 13,000 than any previous picture theatre contest and was close to the entire primary vote of St. Paul just before the ballot was extended to women.

Contest Works Again

John Hamrick, of the Blue Mouse Theatre, Seattle, cleaned up on Associated Producers' "The Ten Dollar Raise" with a $50 prize contest on "What I would do if my husband got a ten dollar raise?" The contest was limited to married women, and ran for two weeks. About 200 letters were received each day and the human interest in these was so strong that the newspaper greatly exceeded the space it had promised to give.

SEATTLE USED A TANK IN THESE PROHIBITION DAYS

Got away with it, too, for the tank was filled with water and a diver, and he was soused five times a day, but before the feature was put on. They used only the regular newspaper and lithograph work, but the tank put this Goldwyn over

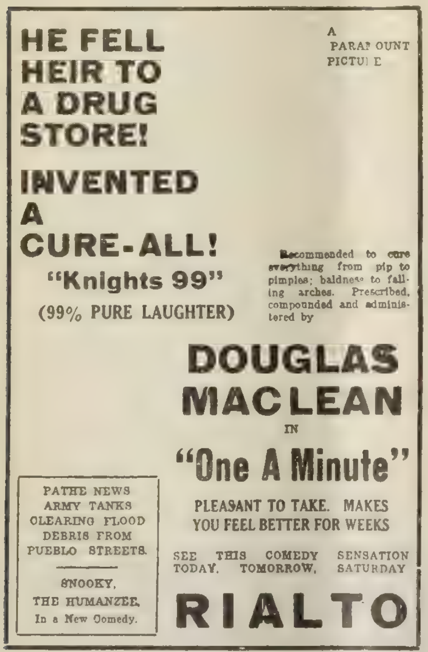
Selling the Picture to the Public

Gardner Tells Tale of the Pueblo Flood

Harry E. Gardner of the Moore and Greaves houses in Pueblo, the Rialto and Grand, comes in with some corking good displays and a story of the flood that is the more graphic because so simply told. He writes:

"After more than seven weeks of fighting muck and filth and conditions that baffle all description or imagination, I am going to steal away from the city of floods tomorrow morning for a short but much needed rest at a quiet ranch in the hills.

"If anyone tells you a lot of horrible tales about the devastation and ruin in and about Pueblo just believe them, for in the main, they are mostly true. For instance, today, more than seven weeks after the flood, the big steam shovels are busy right in the main business part of the town shoveling the wreckage and debris into the big army trucks to be hauled away.



HE FELL HEIR TO A DRUG STORE!

A PARAMOUNT PICTURE

INVENTED A CURE-ALL!

"Knights 99"

(99% PURE LAUGHTER)

Recommended to cure everything from pip to pimples; baldness to falling arches. Prescribed, compounded and administered by

DOUGLAS MACLEAN

IN

"One A Minute"

PLEASANT TO TAKE. MAKES YOU FEEL BETTER FOR WEEKS

SEE THIS COMEDY SENSATION TODAY. TOMORROW. SATURDAY

RIALTO

PATHE NEWS
ARMY TANKS
CLEARING FLOOD
DEBRIS FROM
PUEBLO STREETS.

SNOOKY,
THE HUMANZEE,
In a New Comedy.

A GARDNER SEVENS

"Our Rialto was undamaged, being on high ground, but was closed about four weeks on account of military restrictions, and for lack of power and transportation. You see we were without electric lights, gas, telephones, city water, street cars and other things varying in periods from a few days to several weeks.

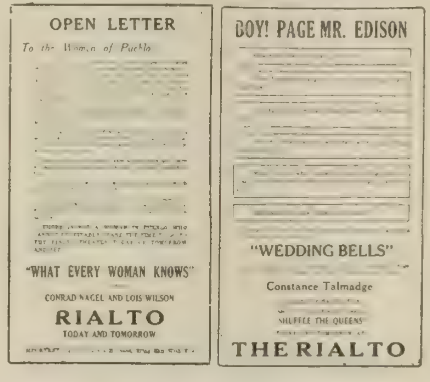
"Our Grand, which had just been refitted and reopened and run 17 days, was inundated, the water being more than six feet deep on the stage and covering every seat on the main floor. We hope to reopen it for the latter part of August.

"Of the other houses, the Majestic and the Palm were more or less damaged by water, the latter losing its pipe organ. The Colonial was completely gutted. It was a small place catering to the cheapest trade and as the lease had only a short time to run the Foster Bros. did not try to rebuild. The City Auditorium, largest house in town, was badly damaged, losing about 1,000 seats and the console of its organ.

"The recovery has been simply marvelous and the town will undoubtedly be like the circus, 'bigger and better than ever'."

The advertising offers several styles of which one for McLean in "One a Minute" is perhaps the most interesting. None of them are the straight display idea and most of them offer some peculiar kink. This is a two sevens in which the selling is largely done in the heavy type at the top of the space. This gets you interested and you read on through the eight point bank to the right and then you are ready to look at the star name and see that it is at the Rialto. The second example shows two styles. One is an open letter "to the women of Peublo" on "What Every Woman Knows." It probably was read by all of the men and most of the women, and the last line "Important—If you have a husband, bring him with you" will give the final kick to a good appeal. The "Page Mr. Edison," for Constance Talmadge, propounds some of the questions germane to the play, as "How many measles make a divorce?" and "Should a wife who bobbed her hair and got the air visit her ex-husband on the eve of his marriage to another girl?" This hook-in to a news craze was timely and put over the high points as straight advertising could not. Both of these spaces are double eights. A ten inch drop is taken for "Sentimental Tommy" which points out that he has shown 75% of the better class of plays at the Rialto and then adds Thomas to the list while the "Sky Pilot" is set on the left hand two-thirds of a six and a half, all in eight point except twenty-four point "Thrills, Fights, Humor, Love, Action," evenly spaced down the column. He adds a real dog story about a prairie dog that came to see the show and was claimed by a little girl in a tourist party. He nicked the editor for six and a half inches, and it made good reading, too. If you can write *good* dog stories, almost any editor would as soon take those as clipped miscellany. The trouble is that most managers who try to land these try too hard to pin the story on the theatre, and spoil it all.

—*P. T. A.*—



OPEN LETTER

To the Women of Pueblo

"WHAT EVERY WOMAN KNOWS"

CONRAD NAGEL AND LOIS WILSON

RIALTO

TODAY AND TOMORROW

BOY! PAGE MR. EDISON

"WEDDING BELLS"

Constance Talmadge

SHUFFLE THE QUEENS

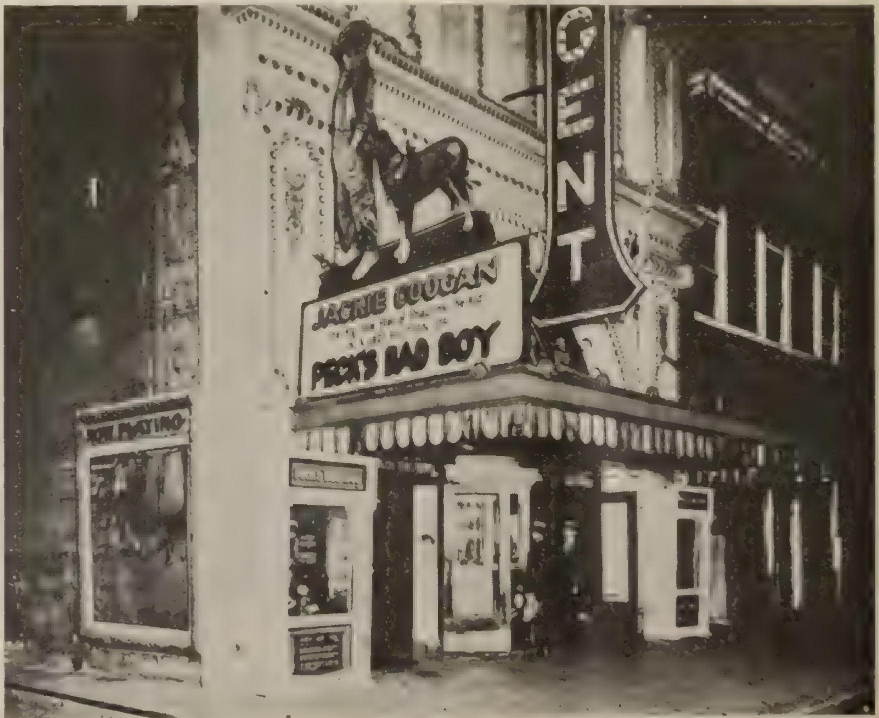
THE RIALTO

TWO GOOD IDEAS

One-way Cutout Sells All Patrons Needed

This is Stanley N. Chambers' Regent Theatre, Wichita, Kansas, dressed for "Peck's Bad Boy" with a single cutout on the marquise doing duty for the whole street. We take it that the Regent faces the main business street and that a single cutout suffices, since the bulk of the patrons come from the direction in which this can be seen. If this is correct, the alley also gives a good location for the six-sheet shown, since there is room for the angle of vision. It might have made a better balance to use a cutout at both ends of the marquise, but Mr. Chambers is too practised a showman to throw away money on non-productive material, and if he can sell this First National on one cutout, he is not going to put out two. One thing we especially like about this display is the neat lettering below the figure. It helps more than many realize.

GET A
P. T. A.
NOW! — RIGHT NOW!



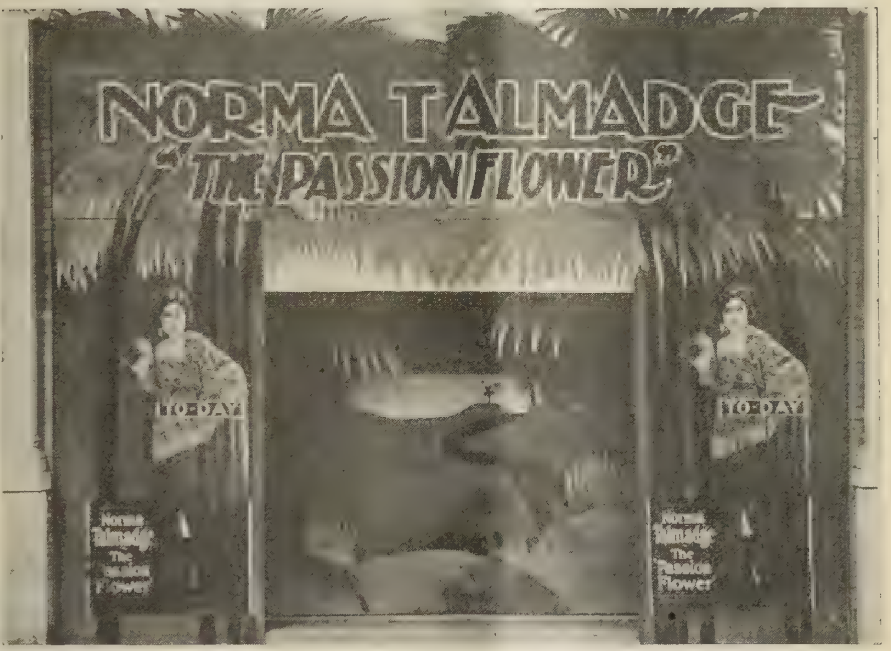
THE FRONT OF THE REGENT THEATRE, WICHITA

Selling the Picture to the Public

Double Painting Used for Talmadge Release

For the run of Norma Talmadge in "The Passion Flower" at the Empress Theatre, Owensboro, Ky., a complete painting was used in two parts, one for a proscenium and the other for the back drop. This completely masked in the lobby. The proscenium was used for several days before the showing, the figures on either side being three-sheet posters worked into the display after being cut out. On the day of the showing the figures were stripped with "today" and the back drop was put in place. The colors did not come out very nicely in the photograph and the result is a crude effect which is more or less of a libel on the work of the artist, but with the proper lighting the effect was that of a sunset and the dot effect on the hillock to the right of the winding road was a dancing girl. For the evening, lights were put in back of the proscenium to give the right effect, amber globes being used. It was not a finished product, but by no means as crude as the photograph suggests. Mr. Bamberger is getting a hustle on for the Owensboro houses, and is making the dust fly. He has done some very good work lately. But we do not like the idea of completely masking in the lobby in this fashion. It is all right if all goes well, but if there ever comes a panic and an audience faces a drop like this, a lot of trouble will follow and fire chiefs in town and country alike will take even the frames out of the lobby. We have had wonderfully few fire panics in late years, due very largely to the fact that the newspapers have dropped their scare head stories about panics and "explosive" film and that sort of thing, but there is no use tempting fate with a completely masked in display, no matter how many side doors are provided for fire exits. Such displays should be tripped before the sale is started and held clear of the heads of outgoing patrons. There can be no objection to leg drops, but the complete cloth should not be in evidence at showing times. Those manager who suffered after the Iroquois fire know what can happen once an agitation is started. These complete displays are pretty and they are all right until something happens. Nothing has happened yet, but there is no telling when the day will come.

—*P. T. A.*—

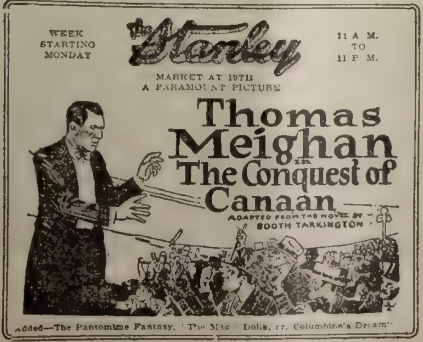

NORMA TALMADGE
"THE PASSION FLOWER"
TODAY
TODAY
Norma Talmadge The Passion Flower
Norma Talmadge The Passion Flower

A STRIKING DISPLAY FROM THE EMPRESS, OWENSBORO, KY.

Philadelphia Spaces Lack Old Time Finish

Just after the new Stanley was opened in Philadelphia, the Stanley houses offered some unusually good ads, but lately the summer slump has wilted them and it looks as though the artist had grown discouraged trying to get his ideas over in a two-column space instead of three. This space for Meightan in "The Conquest of Canaan" is about as weak as can be done without actually falling down. It doesn't mean a darned thing. Even in the original two column space, dropping 45 lines it doesn't mean anything. It looks like a hypnotist trying to give an open air exhibition and you almost look to see the circus tents in the background. There is no suggestion of the story unless you have already seen it and recall the mob stuff. To the man who has not seen the production, it is a puzzle picture and one not particularly interesting. A small sketch of Meighan and the dog might have suggested more to the average reader. It is not easy to get a good attractor in so small a space and perhaps the artist is not to be blamed for his failure, but if the space is too small to permit good work, it would be vastly better to cut out the art work and trust more to type. Good type is much to be preferred to a cut which means nothing to the man who is looking at it. Here it is just a survival of an idea that was good in the old three column days. Now the art work is as useful as a vermiform appendix and calls as loudly for cutting out. A cut attractor serves two purposes, if it works at all. It gets attention and it sells the idea of a good play. Here it may get attention but it gives the suggestion that Meighan is selling one-night corn cure from a high pitch. It would be better to wait until the three column spaces can be resumed.

—*P. T. A.*—



WEEK STARTING MONDAY

the Stanley

11 A. M. TO 11 P. M.

MARKET AT 19TH
A PARAMOUNT PICTURE

Thomas Meighan in The Conquest of Canaan

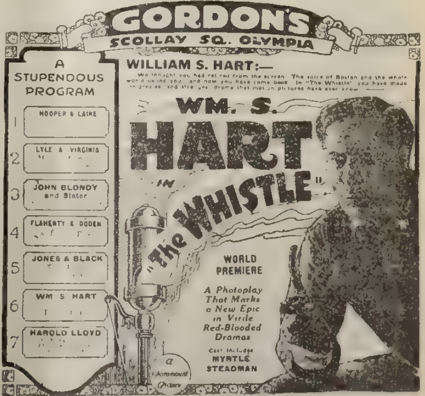
ADAPTED FROM THE NOVEL BY BOOTH TARKINGTON

Added—The Pantomime Fantasy, "The Magic Dolls, or, Columbine's Dream"

A RECENT STANLEY PAGE

Gordon, in Boston, Has the Los Angeles Idea

Gordon's Scollay Square Theatre, Boston, takes almost the same idea as Grauman's in Los Angeles to put over the program, though the Boston house uses the tabulation for its vaudeville acts where Grauman has the paneling for the program features. It is an odd example of duplication of idea with a continent separating the two users. We do not believe that the Gordon press representative ever saw the Grauman scheme. It is simply that he had the same good idea and put it into service. In some ways we think this work even better than the Grauman handling, because it is more distinct through being moved over to the side, where it does not have to fight for recognition through a heavy design. It just goes to



GORDON'S
SCOLLAY SQ. OLYMPIA

A STUPENDOUS PROGRAM

1 HOOPER & LAINE
2 LYLE & VIRGINIA
3 JOHN BLONDY and Sister
4 FLAHERTY & DODEN
5 JONES & BLACK
6 WM S HART
7 HAROLD LLOYD

WILLIAM S. HART:—

WM. S. HART in "The Whistle"

WORLD PREMIERE

A Photoplay That Marks a New Epic in Virile Red-Blooded Dramas

Cast Includes MYRTLE STEADMAN

a Paramount Picture

THE BOSTON TABULATION

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

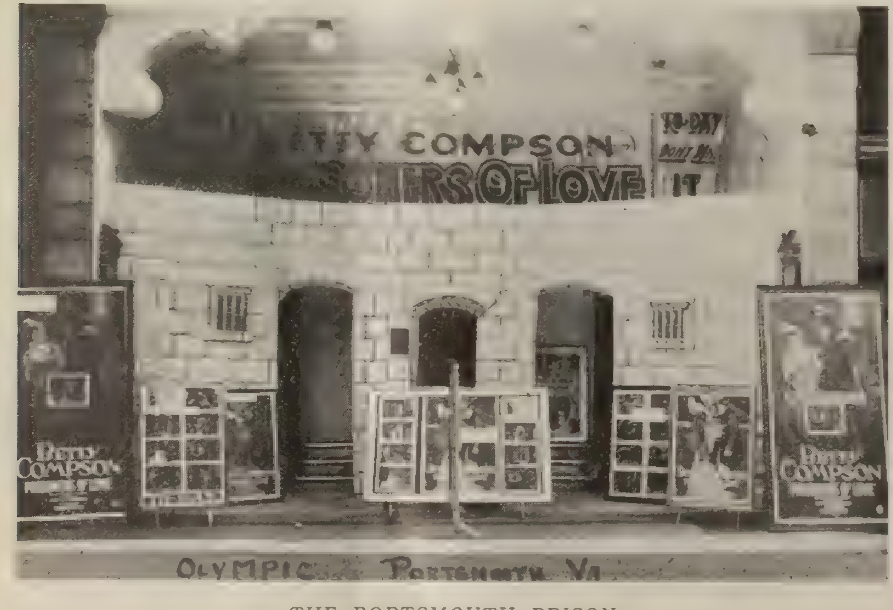
Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

show that a well-trained advertising man is apt to think along the same lines no matter which side of the Rockies he is located. There are some general rules that will occur to most good men, and this Boston space came in before the Grauman advertisement was reproduced in these pages. It makes a very good display with just the right amount of attractor. It is not always safe to try to use half tone in the Boston papers and here the cut fell down, but the general effect is there and the name puts over the star. There is only one Boston picture theatre now regularly using all hand lettered stuff. All of the others have found that type, even in a somewhat limited space, can be made to yield better results. There is not a line in this advertisement that cannot be read, and read easily in the original size, which is 85 lines across three. That is not exactly a small space when you are paying line rates, but it is small compared to some of the western papers, and yet it gives just as much advertising as would a quarter page where other large spaces are used. It's large for Boston so it is a large space, no matter what its size.

—P. T. A.—

Prison Lobby Front Sells Many Tickets

This jail front from the Olympic Theatre, Portsmouth, Va., is not a very good one, compared to others shown on "Prisoners of Love," yet the management reports to the Goldwyn offices that it did one of the best day's business of the season, so it must be good. It is good, for that matter, because it gets away from the cut and dried front, and if this can be done with the elemental jail, it is just as good a jail as one with time locks on every door and hot and cold water in all the cells. It's not the quality of the product but the results it brings which is the standard of judgment. The Olympic probably had not done much exploitation, so this straight front did just as much to arouse attention as a more elaborate effort would have done, and more than is needed is a waste of effort and paint. It is straight beaver board construction with two arched doors, two barred windows and a barred ticket office. It does not run up to the ceiling, because then it would cut off the view of the banner, and it is left in such a shape that it can be painted over and used for something else later on. The jail front on "Prisoners of Love" has been widely copied and seems to have been a cleanup wherever it has been used and in many instances it came back and cleaned again for "The City of Silent Men," "Outside the Law" and other titles.

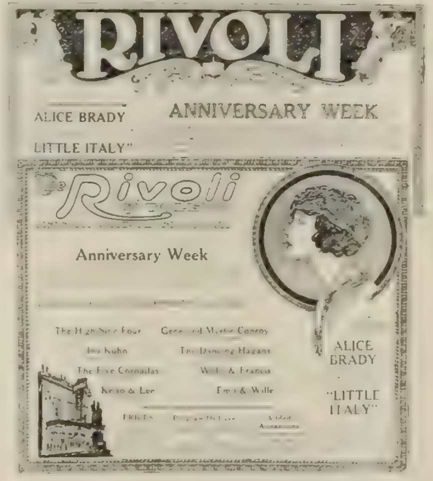


THE PORTSMOUTH PRISON

—P. T. A.—

Display Depends on Placement of Types

Here is an advertisement from Harold F. Wendt, advertising manager of the Rivoli Theatre, Toledo, and a part of a second advertisement with the same copy, but disposed differently to get contrast in the event of the reader seeing two newspapers, as many do. The upper is a slightly larger space, but not much and both are approximately 110 lines across five columns. The compositor who had the lower example to set had all the advantage of line disposition. He had a lot more room to put over the stuff, and did not have to allow for a drawn signature two inches across the page instead of an inch and a half two-thirds of the way across the space. He had all the advantage and he turned out a display little better than you could get from a drunken tramp printer in a hick town, with the editor away to the county fair. There was one big fact to be gotten over—the anniversary week. He sets the line in twenty-four point where the other compositor used a thirty and he does not have to go up and fight the signature, yet he did not spread the line by using a thirty or a thirty-six, as he could easily have done. He did not even letter-space the words. He had a line to set and he set it. The rest was nothing in his young life. Then he completed the butchery by setting the rest in a solid instead of an open measure and makes it ten times more difficult to read the announcement which is the essence of the entire display. There was plenty of room to use double leads, and this would have helped the line, already too long for the height of the type, but it fell into the hands of a typesetter instead of a compositor, and he worked with no intelligence, yet he probably calls himself a printer. In the old days they used to call them hams—and worse.


RIVOLI
ALICE BRADY
ANNIVERSARY WEEK
LITTLE ITALY"

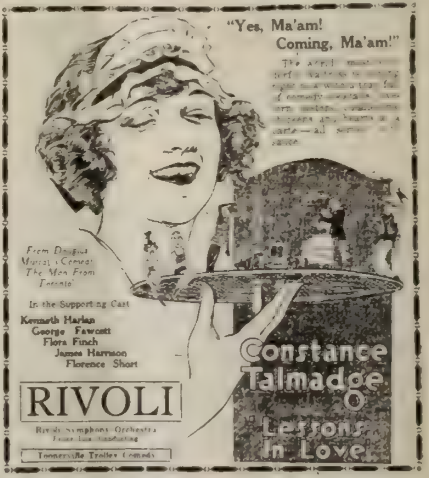
Rivoli
Anniversary Week
ALICE BRADY
"LITTLE ITALY"

TWO WENDT HEADINGS

—P. T. A.—

Portrait and Cartoon Work Together Nicely

Probably this hundred lines across three for the Rivoli Theatre, Baltimore, sold a lot of tickets. By all standards it should have, for it is a very well planned. The portrait is really a portrait, and a good one, and the cartoon tray suggests the sort of play in which Constance Talmadge is seen at her best. The selling talk is well written and as well displayed. It looks as though the cut came out of the press book, but this does not detract from the credit due the Rivoli for the selection and placement. It stood out on the page like a lighthouse in a storm. You had to see that. If you had time you saw the rest, but you started reading the others with an unrealized preference for that girl with the saucy wink, even if you did not know who it was. Of a certainty Baltimore is coming back in its advertising. It dropped into a slump for a while, but the dramatic page of the Sun is again interesting as a study.

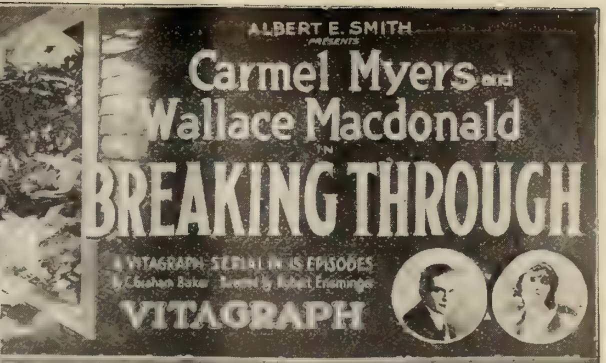

"Yes, Ma'am!
Coming, Ma'am!"
From Douglas Murray's Comedy "The Man From Toronto"
In the Supporting Cast
Kenneth Harlan
George Fawcett
Flora Finch
James Harrison
Florence Short
RIVOLI
Toonerville Trolley Comedy
Constance Talmadge
in
Lessons in Love

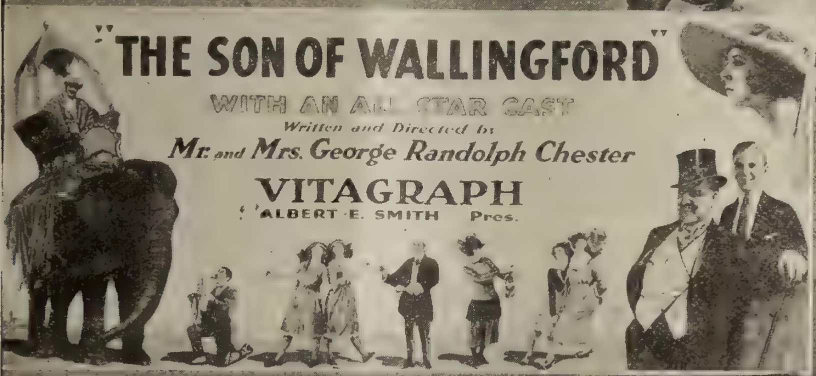
A NEAT BALTIMORE AD

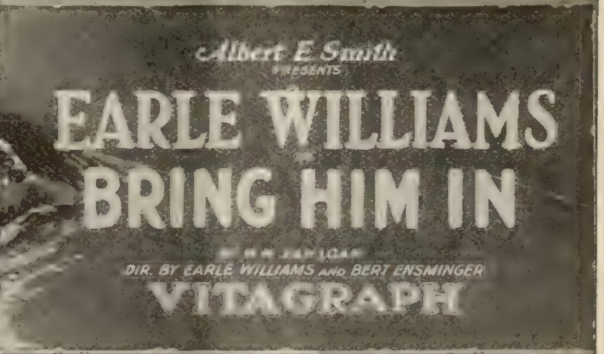
—P. T. A.—

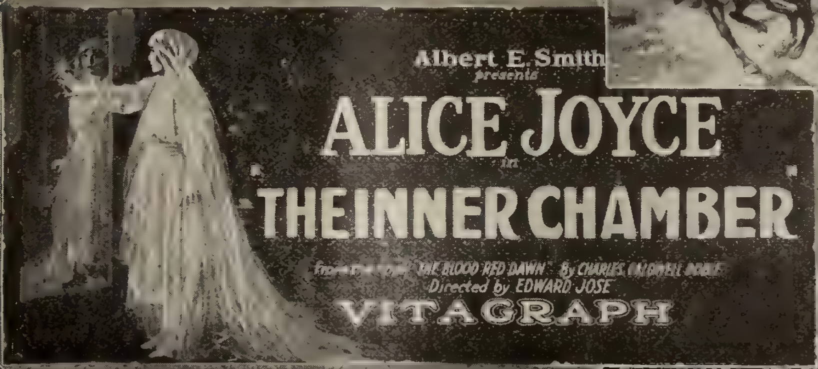
Don't waste time waiting for new ideas. Take the old ones and make them your own by adding some original touches. You can always improve on the original and get by far better results.

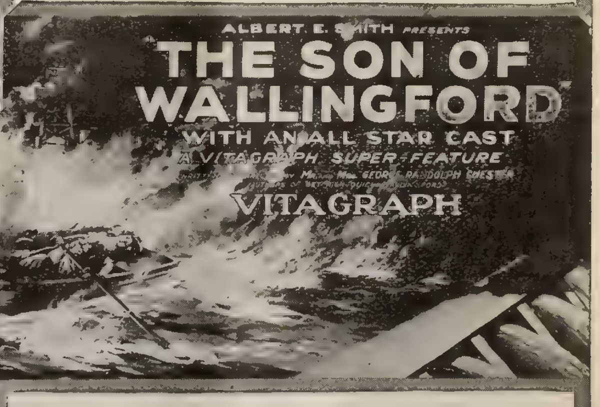
ATTRACTIVE 24 SHEETS

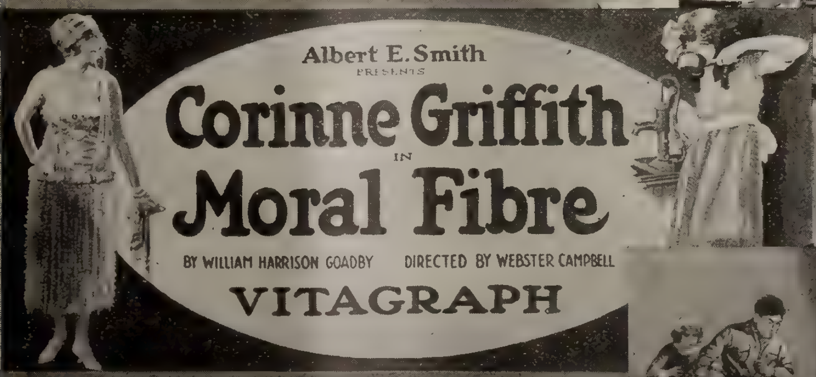


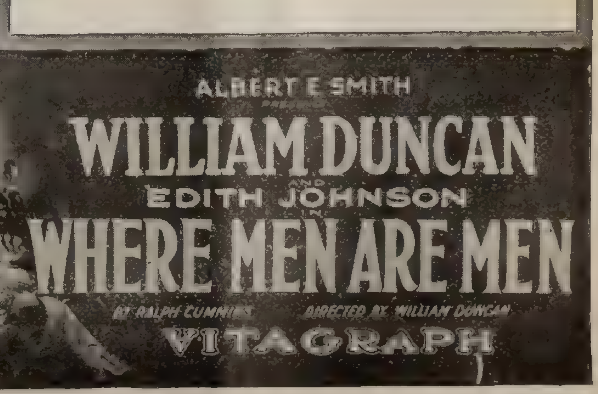












Every Aid Will Be Given to Small Town Exhibitors in Their Exploitation of Fox Specials

That exhibitors of other than first-run theatres have been fully taken care of in the plans made for the releasing of the twelve Fox Special Super-features announced for this season is revealed, it is said, through a reply to numerous inquiries which have been directed to Fox Film Corporation.

The announcement that these pictures following their runs at Broadway theatres in New York City will be available "for exhibitors who could give them the extended engagement commensurate with their values" seems to have created an impression amongst some exhibitors of small houses that the pictures would be unavailable for them. Such was not the intention of William Fox. His productions are now, as they have ever been in the past, designed for appeal to the great body of moving picture patrons, and this necessitates the broad extension of runs which has ever been the characteristic of the Fox distribution policy.

The Fox Specials naturally would find their way first into the larger houses. But preparations for releasing them to small exhibitors and promoting their exploitation in this most important field have been made, it is said, with all the care and thoroughness devoted to the first two stages of the campaign to establish the specials as standard attractions.

The first of the specials to go to exhibitors in the small cities and towns is "Over the Hill," which enjoyed a year's run in New York at Broadway theatres before going to exhibitors in the key cities.

Next to go to the smaller exhibitors is a super-special of a strikingly different type, "A Virgin Paradise," written by Hiram Percy Maxim and directed by J. Searle Dawley. "A Connecticut Yankee in King Arthur's Court," the Mark Twain comedy classic picturized under the direction of Emmett J. Flynn, had a successful run in London after running for a half a year on Broadway, New York. "Thunderclap," declared to be one of the greatest racetrack dramas ever staged, was prepared for the screen by Paul H. Sloane and directed by Richard Stanton.

"Shame," a surprise thriller, was written by Emmett J. Flynn and Bernard McConville, and directed by Mr. Flynn. "Perjury," a photodrama presenting William Farnum in an emotional role was directed by Harry Millarde. "Footfalls," from the prize story selected by the O. Henry Committee, presents Tyrone Power in an extraordinary role, with Estelle Taylor in the leading feminine part. It was directed by Charles J. Brabin. "The Last Trail," from a novel by Zane Grey, was directed by Emmett J. Flynn.

These are nine of the twelve super-specials promised by Fox Film Corporation, to take the same course, from a run on Broadway, New York, to the key cities, and finally to small exhibitors, with all the advantage of progressive exploitation in the first two phases of their presentation to the public.

Has Completed Arrangements to Distribute Two Productions

Franklin E. Backer just completed negotiations whereby he will distribute via the state rights market, fourteen two-reel western subjects said to be very much out of the ordinary. Winther and Reynolds Productions Co., of El Paso, Texas, are responsible for the new pictures and have agreed to deliver one every three weeks for the coming season. Having completed the first two of the series, Messrs. Winther and Reynolds recently visited New York to close the contract with Mr. Backer before proceeding to Los Angeles, where the third picture will be started as soon as they arrive on the coast.

By the time number three of the set is ready for the screen, Mr. Backer expects to start releasing them so that they will be supplied to independent exchanges at regular three week intervals. The basic idea of the new series is to take advantage of the many locations of world-wide interest found in the west and middle west and use them for backgrounds for the stories selected.

Three New Directors Soon to Start Work at Universal City

Three new directors signed by Universal will report to Irving G. Thalberg, general manager at Universal City, who will assign them to work. With their arrival Universal City will start the fall production season with fifty-two special attractions and approximately ten big Universal-Jewels scheduled for the year's output.

Paul Scardon will be the first director to start work. He will guide Miss du Pont, Universal's new star, through "Ropes." Almost simultaneously with the starting of production on "Ropes," Dallas Fitzgerald will begin work with Gladys Walton on "The Guttersnipe." Jack Conway will start production almost immediately on "The Substitute Millionaire," starring Herbert Rawlinson.

Frank Mayo will return from an extended vacation in tim to "join the production barrage with Dr. Jim," a sea-story to be directed by William Worthington. Edward Kull will again direct Eileen Sedgwick, when she completes her vacation. Lee Moran will resume his merrymaking with a short feature comedy in which he will be directed by William Watson.

Production is already under way at Universal City on "Winners of the West," a historical serial in which Art Acord is starring under the direction of Edward Laemmle and "The Secret Four," Eddie Polo's forthcoming serial directed by Russell.

M. Flynn, Former Gridiron Star, Now Film Star

Maurice Flynn, famous as a football star at Yale, has been promoted to stardom on the screen by William Fox. The stories selected for the new Fox star will reflect the life he came to know well in a period of adventuring after leaving college. The first, upon which work will be begun immediately, is "The Real Man," a popular story by Francis Lynde. Carl Harbaugh will direct.

Romance and adventure in the fast disappearing "border lands" of North America will form the subject of plays starring Flynn. In 1913, as fullback of the Yale football team, Flynn rose swiftly to world-wide fame. On leaving college he set forth upon adventure bent. He found it punching cattle in Texas, Mining in Mexico, working in the hop fields of the Northwest alongside of Indian pickers.

Rex Beach urged him to try motion pictures in California, and Flynn jumped at the suggestion. The first picture in which he appeared was "The Silver Horde," by Rex Beach.

Maigne Directing Corinne Griffith

Albert E. Smith has engaged Charles Maigne, whose name as a director is associated with some of the biggest and most successful productions of the past couple of years, to direct Corinne Griffith at Vitagraph's Brooklyn studio in "Received Payment," that star's new production to follow "The Single Track"

EUGENE O'BRIEN IN TWO SCENES FROM THE SELZNICK PICTURE, "CLAY DOLLARS"

In the Independent Field

"The Four Seasons," a Four Reel Feature, Is Nearing Completion

Charles Urban is just putting the finishing touches to a series of four reels to be called "The Four Seasons." For the first time he will issue a subject which in its entirety contains more than a single reel, for "The Four Seasons" will be released as a four-reel feature.

The theme was conceived by Raymond L. Ditmars and directed throughout by him. Indeed, many of the more difficult scenes were personally photographed by him with cameras of special mechanism. The four reels assembled are from an accumulated file of more than 40,000 feet of film.

"The Four Seasons," as the title indicates, treat of Spring, Summer, Autumn and Winter, with a reel devoted to each. The main idea back of the entire subject is to clearly portray in beautiful and unusual scenes the lessons of the weather, incidentally demonstrating the possibilities of anyone definitely forecasting many weather conditions.

Animals play an important part in the picture, illustrating the ways and moods of the seasons by their habits and nature's treatment of them. The whole is linked together by a smooth running story.

Spring is portrayed as the most important season in nature, as it is the season of general awakening. It is pictured in great detail, showing all kinds of young animals of all forms and sizes, for a great proportion of nature's creatures first breathe the air of Spring.

Spring may be taken as an opening chapter. The ways of life that are seen awakened in this reel are carried through their full development for a year; through the Summer, which means a general settling down of nature's big family; through the Autumn, which completes the cycle of active existence of many wild creatures; and through the Winter, a chapter of beautiful scenes dealing largely with the lives of animals in the snow and cold.

"The Four Seasons" is really a year's biography of nature; it has compelling beauty and an interest that goes far beyond an appeal to the mere lover of nature, it is said. Dr. Ditmars is a trained observer and he has brought all his skill and knowledge to translate his observations to the motion picture screen.

Mr. Urban will release "The Four Seasons" as a special feature among the Urban Popular Classics, published by the Kineto Company of America.

New Aywon Contract

The "Big Boy Williams" series has sprung into such instant fame that the Standard Film Exchange in Pittsburgh wired the Aywon Film Corporation for terms for their territory, upon receipt of which they telegraphed to have the contract sent on.

Will Continue "The Right Way"

"The Right Way," the Thomas Mott Osborne prison "special" that is being released through the Producers Security Corporation, has created quite a boxoffice furore in Cincinnati, it is stated. The result at the Gifts Theatre has been such that the managers, Messrs. McMahan and Jackson, have arranged to continue the presentation of the film at their house indefinitely, starting its second week Sunday (August 28). The Ohio territory was obtained through the Producers Security Corporation by the Equity Pictures Corporation of Cleveland.

Four Society Dramas Featuring Grace Davison Secured By Arrow

W. E. Shallenberger, president of Arrow Film Corporation, announces for release a series of four society dramas featuring Grace Davison, with Ralph Kellard and Julia Swayne Gordon. The first of these dramas will be "Love, Hate and a Woman," to be announced next week to the trade. It was directed by Charles T. Horan and produced by J. G. Pictures Corporation.

Announcement of this forthcoming series is another indication of the greatly enlarged scope of Arrow activities, and only one of a list of promised announcements. Arrow plans are already far advanced on a number of other attractive features, which will be unfolded in due time.

A special advertising campaign based on the increased activities of Arrow Film Corporation is being conducted in the trade papers. Response to the first announcement has been almost without precedent, and Dr. Shallenberger's large office force has been taxed with the correspondence from independent exchangemen and exhibitors.

"The amazing response to our first big announcement," said Dr. Shallenberger, "is splendid testimony to the advertising value of the motion picture trade papers. Also, with due modesty, it is a bit of a compliment to ourselves, for it shows a marked appreciation of our efforts to lift this independent company to the highest plane of service and value-giving in the picture world."

Popularity Shown by Large Sales

The countrywide popularity and success of the one-reel novelty subject known as the Sport Pictorial produced by Town and Country Films and exclusively distributed in the independent field by Arrow, is seen in contracts closed for the second series of fourteen.

For New York and Northern New Jersey they have been purchased by the Merit Film Corporation of New York City; for New England by the Lightning Photoplays Co. of Boston; for Southern New Jersey and Eastern Pennsylvania by the New Film Exchange of Philadelphia; for Michigan by the Strand Features, Inc., of Detroit; for the six southeastern states by the Special Features Co. of Knoxville; for Northern Illinois and Indiana by Progress Pictures and for Eastern Missouri and Southern Illinois by the Independent Film Co. of St. Louis.

Capitol Books Johnson Film

Alexander Beyfuss, vice-president and general manager of the Exceptional Pictures Corporation, 1540 Broadway, announces that the Capitol Theatre, New York City, has booked their unusual single-reel Martin Johnson subject, "Bessie, the Adventuress," being the autobiography of a sweet young thing for the week of September 4.

Bessie is one of the trophies of Martin Johnson's journey to Borneo, and will be used as a forerunner, by the Capitol, to the showing of Martin Johnson's "Jungle Adventures," which is scheduled as the feature attraction at that theatre, during the week of September 11.

"Bessie, the Adventuress" is probably one of the most unique single real offerings ever released, being the experiences of a wild jungle animal upon the seven seas of the Earth and in many strange lands.

PIONEER PRESENTS MADGE KENNEDY IN "OH, MARY, BE CAREFUL!"

In the Independent Field

Big Deals Put Over to State Right "Why Girls Leave Home"

Despite the persistent cry of the depressing state of conditions in the industry, and in direct contrast to what is termed an imaginary belief warped by constant reiteration of the depressing state, Warner Brothers declare that since the first announcement of the distribution of their latest feature production, "Why Girls Leave Home," featuring Anna Q. Nilsson, a flood of inquiries have come to their offices from state right buyers throughout the entire United States.

Three big deals have already been closed by Warner Brothers on "Why Girls Leave Home" and these were made with the Apollo Trading Company for exclusive foreign distribution, with the Independent Film Corporation of Philadelphia, for Eastern Pennsylvania, Southern New Jersey and Delaware, and with Sam Grand, President of the Federated Film Exchanges of New England, for the New England territory. Other negotiations are now in the process of materialization, and it is expected that within a short time the entire country will have been sold to state right buyers. All transactions are being made with principals only, and not with representatives, it is stated.

Brown to Handle Publicity for Tiffany and Mae Murray

Southard Brown has been engaged by M. H. Hoffman, general manager of the Tiffany Productions, to take charge of the publicity and advertising department and at the same time act as assistant to Mr. Hoffman. One of the best known publicity men in the independent field, Brown for several years past has been closely connected with Hoffman. His fitness for his new duties is attested by the work done while associated with Hoffman while the latter was in charge of Pioneer.

In addition to handling the publicity work for the Tiffany Productions, Mr. Brown will also be special press representative for Mae Murray. Under the direction of Hoffman, Brown is now busily engaged in forming the publicity and advertising department.

The first task confronting Mr. Brown is the exploitation of Miss Murray's latest production, "Peacock Alley." All press and advertising matter sent out by Mr. Brown's department will reflect at all times the high standard set by Miss Murray's productions.

Gives Example of Co-operation

As an example of the close cooperation which should exist between the production and exhibition factors of the motion picture industry, Louis Weiss, sponsor for "Adventures of Tarzan," cites the methods used in producing this serial.

According to Weiss, several thousand exhibitors were queried prior to the turning of a crank, in order to ascertain what style of chapter play would best suit the requirements of their patrons. An analysis of the replies showed a strong demand among exhibitors for wild animal serials, as they have come to be known.

Productions Sold Throughout East

H. F. Jans, president of the Jans Productions, Inc., announces from his summer home in Kennebunk Beach, Maine, that he has just concluded negotiations with Sam Grand, the president of the Federated Film Exchange, Inc., of New England, by which Mr. Grand has bought outright for his territory the big new specials, "Man and Woman" and "The Amazing Lovers."

Although the actual exploitation of these two productions was only begun some thirty days since the entire East is now practically sold, it is said. Part of the European market has also been contracted for.

Finishes Release of Second Series

"Let's See the Animals," one of the animal studies in the Kineto Review group of the Urban Popular Classics, released this week, marks the last release of the second series of Kineto Reviews. The third series follows immediately after.

Specimens of the wonderful collection in the Philadelphia Zoological Society are contained in this reel. It is a real trip around one of the most famous of all animal collections.

"My Boy" Is Title of Jackie Coogan's Next Production

Jackie Coogan's new five reel production which was started this week has at last been given a name. "My Boy" is the title of the new production. The title is the suggestion of Sid Grauman, the Los Angeles theatre man. Mr. Grauman's suggested title was among a list numbering well over two thousand.

"My Boy" is an original story, Jack Coogan, Sr., the child's father, and Victor Heerman, his director, having been given credit for same. It will give Jackie every opportunity to display his many camera talents and it is interesting to learn that there will be no slap stick injected into the feature.

Nathan Hirsh Predicts Better Times Ahead for the Industry

Nathan Hirsh, President of Aywon Film Corporation, said recently that with the passing of the torrid days and the decrease in the cost of living and the return of vacationists business in all branches of the moving picture industry is rapidly resuming activity, which promises greater volume than has ever before been reached.

"I feel very optimistic and believe that we are now on the up-grade," he said. "State rights exchanges need no longer feel handicapped by dearth of the best grade productions, since several state-right distributors, having foreseen the need for material equal to the best of the national distributors', have spared no expense in procuring them."

Mr. Hirsh stated that he is very much gratified with the enthusiastic reception accorded the first pictures of his two new series—Snowy Baker and Big Boy Williams.

He stated, "Our next offering will be a superb drama, entitled, 'Fidelity,' an adaptation of the well known novel, 'Donna Maria.'"

De Luxe Films for New Year are Announced

The forthcoming program of the De Luxe Film Corp., for the coming season as announced by A. Luchesse is as follows: "The Garden of Allah," a super special; one Brady two-reel comedy a week, ten James Oilver Curwood two-reel outdoor educationals, sixteen new Jack Hoxie productions and twelve specials to arrive at the rate of one a month, the first being "Love, Hate and a Woman," second, "Girl Who Came Back." Wm. J. Hagerty, publicity promoter, also announces that they are about to close for one of the biggest productions of the year, conceded by showmen to be a thoroughbred and a moneymaker.

WARNER BROTHERS' "WHY GIRLS LEAVE HOME," FEATURING ANNA Q. NILSSON

Beyfuss Announces Policy for Exceptional Pictures

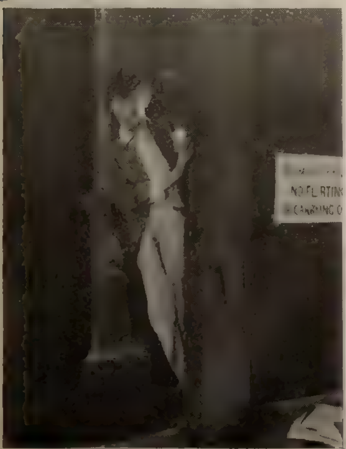
Alexander Beyfuss, vice-president and general manager of Exceptional Pictures Corporation, in a statement given out this week goes on record with the definite policy of this new organization.

"It will be our business to produce—that is the beginning and the end of Exceptional Pictures policy," he stated. "Not a difficult policy to remember and not very far removed from that of many other organizations in the field today, except that it is not our intention to make glowing promises of the product we expect to build; there our policy may differ somewhat, for we will first go quietly to work with every resource we have to command, and insofar as humanly possible, we shall make exceptional productions such as we feel are in demand by exhibitors.

"We prefer that each succeeding offering be the agency which will formulate the definite opinion and approval of Exceptional Pictures and the Exceptional organization.

"Our initial steps have followed out this policy; two productions were completed and ready for the market before a statement of any nature whatsoever was made in connection with them. Furthermore, the first Exceptional Picture, Martin Johnson's "Jungle Adventures," without even the aid of a distribution affiliation was booked into the world's largest theatre, the Capitol, New York, as we preferred that it first demonstrate its value before distributing arrangements were made.

"Charles 'Chic' Sale in 'His Nibs' is the second Exceptional Picture; arrangements will be made shortly whereby this feature will have an opportunity to demonstrate its worth before it is offered to the exhibitors of the country."



CHARLES ("CHIC") SALE

Music Scores for Pictures of Merit

The Synchronized Scenario Music Co., of 64 East Jackson Blvd., Chicago, has perfected a service of specially prepared musical scores for all of the standard producers of moving pictures, officials of that organization say. Only the leaders in the field of artists now preparing musical accompaniments for screen features have found a place on the Synchronized staff. Prominent among them is Carl Edouarde, Hugo Riesenfeld, Erno Rapee, James C. Bradford and Joseph Carl Briel.

Their talent has done much for the welding of the screen with its co-art, music. A comprehensive musical library coupled with an ability that has made these names stand for leadership in the work they are doing, has made it possible for them to assemble musical counterparts mooded to and paralleling the screen drama's theme. Progressive exhibitors, it is said, are keenly awake to the value of music as a program attraction.

Is Making Three New Pictures and Using a Different Line-Up

In three new Christie Comedies which are now in the making for early releases through Educational Film Exchanges, a little different line-up of the well-known Christie players is being used, with the addition of several new faces.

Director Frederic Sullivan is finishing "A Pair of Sexes." In this picture Viora Daniel, a new Christie acquisition, is co-starred with Neal Burns. Miss Daniel appeared in "Let Me Explain" and in "In For Life."

After "A Pair of Sexes" will come "Pure and Simple," a story being made by William Beaudine with Bobby Vernon in the featured role. With Bobby is Josephine Hill, who was featured in Universal five-reel pictures.

Scott Sidney has started another comedy which will be called "Saving Sister Susie." Dorothy Devore is featured. Earl Rodney and Katharine Lewis are also in prominent parts.

"Quo Vadis" Begins Duplicating Old Triumphs in Modern Revival

George Kleine in 1913 presented "Quo Vadis" to the American theatregoers as the first big picture to play the leading legitimate theatres of the country as a road attraction. The top price was $1 and in that year this photo-spectacle grossed over $2,000,000.

Since the date of this Kleine triumph there have been many big pictures from the studios of noted producers. All have been proclaimed big spectacular pictures and the box office returns have been enormous, but never have eclipsed the record made by "Quo Vadis," it is asserted.

On August 28, "Quo Vadis" was again shown to the American public at the Savoy Theatre in San Francisco. The showing marked the prelease of the great revival of this picture, to be distributed by the F. B. Warren Corporation. On the opening day it grossed $2,300 and the lobby was crowded from opening till closing time.

"Quo Vadis" today has been reedited and retitled at a great cost. Doty Hobart and Warren Newcomb, the skilled pair who did brilliant work in "The Woman God Changed," achieve new laurels for their work in "Quo Vadis." Hobart handled the re-editing while Newcomb designed the beautiful art titles.

Selznick Prepares to Give Special Prominence to Six Big Pictures

As part of the issues of "Forty from Selznick" six specials will be given prominence in the forthcoming season's drive for business among independent exhibitors by the sales and distribution forces. These features will be handled apart from the Norma and Constance Talmadge reissues, the Owen Moore comedies and the regular issues of attractions with Elaine Hammerstein, Eugene O'Brien and Conway Tearle starring.

"A Man's Home," conspicuous as a Ralph Ince production, will soon be announced with a definite release date attending. "Conceit" is fixed for distribution November 5 and the Ralph Ince presentation of Galsworthy's "Justice" will be offered early in the new year as one of the most important productions Selznick has ever distributed to the trade.

"Conceit" promises to be an unusual creation introducing to pictures a new theme in that it approaches life from an angle not hitherto developed in film construction. The feature was made from Michael J. Phillips's story with Burton George directing. The name of Mrs. De Wolf Hopper, leading woman for William B. Davidson, will afford advertising opportunities that should interest the theatregoing public.

One of the principal players in "Conceit" is Maurice Costello, veteran screen actor, whose name and shadow have been before the public for more than a decade. Betty Hilburn is another player prominent in a cast that is declared to be fitted in type and personality for every role of importance. The Selznick special promises to be a most important detail in this season's offerings to exhibitors.

Toronto Summer Records Smashed

Times are very good among Toronto, Ontario, exhibitors, judging by patronage at many theatres and announcements regarding extended engagements. Official announcement was made by Manager Clarence Robson, of the Strand Theatre, a large downtown house, that all summer attendance records have been smashed for that theatre with the presentation of "The Woman God Changed." This picture was held over for two weeks.

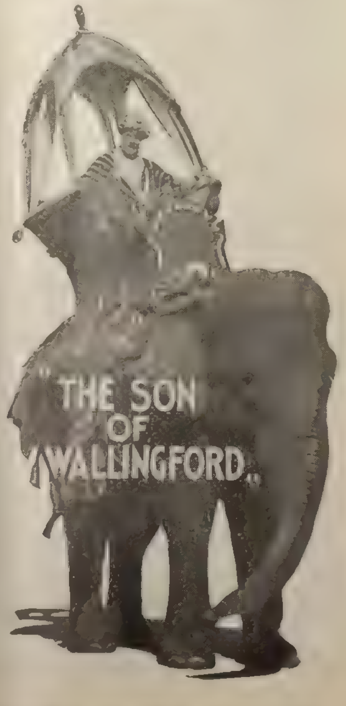
Another extended local first run during August was "Peck's Bad Boy," which was shown for two weeks at the Pantages Theatre.

"A Winter's Tale" Scores at Rivoli

The Post Nature Picture, "A Winter's Tale," released by the F. B. Warren Corporation, has scored a decided triumph on the program at the Rivoli Theatre.

"A Winter's Tale," one reel in length, is beautifully produced telling a pretty story enacted by a brilliant cast of excellent actors.

Dr. Reisenfeld has booked this entire series from the Warren Corporation and a Post Nature picture will show every week at one of his three Broadway theatres.



"Three Musketeers" Has Greatest Reception Ever Accorded a Film

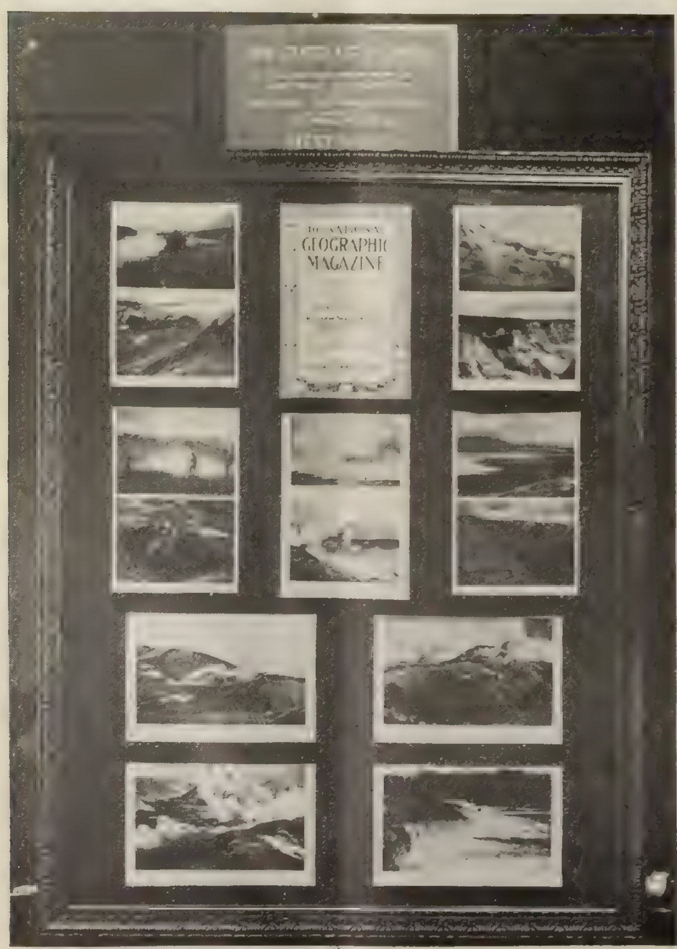
New York has acclaimed "The Three Musketeers," one of the greatest pictures ever produced and that Douglas Fairbanks has achieved a triumph in it that has seldom if ever been equalled in the history of motion pictures.

The opening night at the Lyric Theatre was a scene that will long be remembered in theatrical history. Probably never was a reception like this accorded any actor, and for hours before the opening of the doors, traffic was blocked by the thousands of people who endeavored to gain admission to the theatre. At the opening performance Mr. Fairbanks and Miss Pickford appeared in person and Charlie Chaplin was a guest. There were hundreds of persons prominent on stage and screen who were among the first-nighters, and it was necessary for Mr. Fairbanks to appear before them three times because of their enthusiasm.

Every critic in New York praised the production as few pictures have been praised. Superlatives of the most unusual type were used in their articles commending the greatness, the stupendousness, the beauty and attractiveness of the picture, from its every angle.

Allan Dale in the New York American said: "In the screen arrangement, one gets a better idea of what Dumas intended than one can find in operas and dramas and musical comedies and imitation Dumas. There is a good deal of material in this 'Three Musketeers' that cannot fail to appeal to the adolescent as well as to the senile mind. It is the sort of adventure that has done duty for years and years, but it is so neatly done, and there is such an 'atmosphere' about it all, that it 'gets' you in spite of yourself.

"You may set out with the assertion that such puerilities are weak and vapid, but if you cannot get one thrill from 'The Three Musketeers' you are hopeless. See somebody quick. Fairbanks, although as brash and as fresh as ever, is nevertheless so vigorous, so unremitting, and so inexhaustible that those who have never cared much about him will possibly be converted by watching his D'Artagnan. The Fairbanks D Artagnan is a vivid personality which never lets up for a moment. This D'Artagnan would sooner jump from a window, or plunge into a river, or slide down a balustrade, than enjoy the usual methods of motion. And as for fighting, the more the merrier!"



ROTHAFEL'S LOBBY DISPLAY FOR THE ONE-REEL EDUCATIONAL PICTURE

The Evening Mail said: "New York celebrated its greatest 'movie' event last night with the opening of Douglas Fairbanks' widely heralded picturization of 'The Three Musketeers," from Dumas' famous novel. The judgment returned was an unmistakable one. At the final fadeout, the audience burst into prolonged cheers, until Fairbanks mounted the stage and expressed his thanks both for himself and those who had assisted him in making the film. As to the picture itself, it is an artistic achievement, a splendid interpretation of the Dumas masterpiece. In the role of D'Artagnan, Fairbanks has created a vivid characterization of the youthful Gascon who won his way into the favor of Louis XIII of France at the sword's point."

The Evening Journal said: "Being a star of the vast vogue of Douglas Fairbanks is doubtless quite a jolly state of affairs most of the time. But when one can be a star of such shining and then be present in person to see the very best picture of one's picture life, to know the tug of being a silent actor of being a silent actor and yet hearing a public rise in gorgeous acclaim to one's work on the screen—then life must be sweet, very, very sweet!

"This actor Fairbanks, after years of being a gay, inconsequential funster for picture fans, stepped forth on a silver sheet at the Lyric Theatre last night as a legitimate, romantic hero—a hero for all that he quipped his role, laid a finger of fun on scene after scene, and gave to Dumas' brilliant old tale of four knights a smack of the same abandon that is ever present in a Fairbanks role. The picture is a glorious affair.

"The production is a beautiful one and moves, for the most part, with a zip that is quite Fairbankesque. As for the star, he is a new and better player than ever before in his present characterization. There is always the grin lurking near him, but there are flashes of pathos and emotional power about him and his Frenchman that come unexpected and fine. His picture is worthy of him, and he rises to it with a clean, fine skill. It is a fine accomplishment—this 'Three Musketeers'."

P. F. Reniers in the Evening Post said: "There is no gainsaying the fact that they have made of 'The Three Musketeers' a stirring, compact, dramatic and beautiful piece of work."

The New York Herald said: "Other adaptations have been made of the Dumas work on stage and screen besides this film, which consumed six months in the fabricating, but none ever approached it in vim and action, which braced the overflowing audience to the point of bucking the crowds lined up outside afterward with zest. It is a kind of combination of Dumas, Douglas and delirium. One moment it boils with action and the next it snaps and sparkles with humor like D'Artagnan's own rapier."

Yates in the Daily News said: "The enthusiasm that ran high at the opening performance of 'The Three Musketeers' bids fair to last. As D'Artagnan, Douglas Fairbanks achieves the ambition of every actor, the creation of a great role."

The New York Times said: "The world of the motion picture celebrated its fullest and most satisfying night of the year last evening at the Lyric Theatre. It was distinctly a Fairbanks evening, and he was forced three times to respond to the plaudits of the crowd—before and after the film and during the intermission. 'The Three Musketeers' is a Fairbanks holiday.

"For here, plainly, is a D'Artagnan that not even Dumas ever dreamed of. He is the personification of all the dashing and slashing men of Gascony that ever fought their way through French novels, all for the smile of a lady.

"He never fences one man if there are six to fence instead, he never leaves a room by the door if there is a window or a roof handy, he never walks around any object (including human beings) if he can jump over them; he scales walls at a bound, carries prostrate damsels over roofs, hurls men one upon another, rides no horse save at a gallop, responds to the call of gallantry at the drop of a hat, and in general makes himself an incomparable D'Artagnan. He makes 'The Three Musketeers' a stirring, even thrilling, picture."

The Morning World said: "Douglas Fairbanks never has seen before and never again will see, no doubt, an hour of personal triumph that can be compared with that which came to him at the Lyric Theatre last night, and the picture is a 'great, glorious, stupendous, marvelous' thing."

Louella Parsons in the Morning Telegraph said: "Douglass Fairbanks has made a great picture. We heard in advance that he had made the most pretentious production of his career, but this is something more than a mere elaborate collection of richly dressed scenes; this is an historical drama as fine as anything the Germans have sent over here, and as impressive as anything that has ever been screened."

Harriette Underhill in the New York Tribune said: "Good news travels just as fast as bad news, so by this time it is probable that everyone knows that 'The Three Musketeers' is a thrilling, gripping, unadulterated success."

Alison Smith in the New York Globe said: "'The Three Musketeers' arrived at the Lyric Theatre last night and the films at last have their only possible D'Artagnan."

The Sun said: "Douglas Fairbanks was the conquering hero last night when 'The Three Musketeers' was presented at the Lyric Theatre. It was indeed a triumph for Fairbanks."

Title Changed

The title of Katherine MacDonald's photoplay recently completed for First National, formerly "Man's Game," has been changed to "The Woman's Side." J. A. Barry, who directed the picture, is cutting and editing it and will have it ready for shipment in a few days.

Close-Ups In and Around Central New York

NOW for the beginning of a big season! Don't "kid" yourself, Mr. Pessimist. It's going to be B-I-G. Upstate showmen who are showmen will reap unprecedented profits. Those who are not showmen will continue to lose and blame it on "hard times." You can't repair an automobile unless you understand it. You can't mend a broken drain pipe unless you are a plumber. How many study the pipe and learn how to fix it; and if you do that you are a successful plumber. Doesn't the same thing apply to the moving picture business? You may have a fine house and be losing money on it. You may have a poor house and be losing money. If such is the case, don't blame it on people out of work, etc. Blame it on YOURSELF. Find the remedy. Mend the broken pipe.

State Fair Week at Syracuse marks the real opening of the show season Upstate. But, as a matter of fact, the season has opened ahead of time this year. Syracuse houses are doing a big business. The same applies to Utica, the factory town where thousands are reported "out of work." Sim Allen opened the Gayety, Utica, Monday, to crowds. He stood 'em up. The Avon, Utica, opens its season auspiciously September 11, with "The Old Nest," a Harold Lloyd three-reeler, Pathe News and Topics of the Day. There's a program to be proud of. No wonder Nate Robbins draws crowds.

The Temple has resumed business in Syracuse and is playing S. R O. The Strand, Robbins-Eckel, Savoy are doing a whale of a business. The Savoy is beating its record for this time last year bad season, eh? Think again. Keith's in Syracuse is smashing records for attendance, and Phil Smith, at the Crescent opened "The Four Horsemen of the Apocalypse" to crowds at $1.50 top. The Dempsey-Carpentier picture made its bow at the Wieting and did a big business.

Maybe some picture man will say, on reading this: "That's all right, but the crowds don't come to MY house." All right. Maybe you are running cheap pictures and trying to save money that way, thereby robbing yourself. Maybe you are not advertising your pictures in the right manner. There's always a reason. Find it while the season is young and repair your fences in time.

* * *

When is an Elk a Good Elk? Ask some of the Elks at Binghamton. They gave a clambake at Nineveh recently, and among those present was Ned Kornblatt, who controls a flock of first-run houses in Binghamton. Ned found more than $400 which had been lost by fellow Elks. He pulled out a note book, jotted down a memo of the sums and where they were found, made public announcement that he had the money and then returned every cent to the proper owners. That's why Ned is a Good Elk; also why he makes good in the picture game.

* * *

George E. Scherr, Commissioner of Public Works of Syracuse, who is interested in the Savoy Theatre, was sitting in his home enjoying the Simple Life the other evening when a newspaper man phoned him that a city official of Stockholm, Sweden, was in town with a State Senator, making a survey of American cities. Would Mr. Scherr entertain them? Surest thing, said the Commissioner. Come right up. They did. Mr. Scherr entertained them indoors and out, and gave the Swedish official so much valuable data that he vowed with enthusiasm that Syracuse not only was a model city but that its officials were able to fill visitors with Swedish hospitality. He said he had obtained more valuable information than he expected to get during the remainder of his trip through the United States, and that he surely would come back for more. When it comes to hospitality, Syracuse is the Queen City.

* * *

There was a big celebration in Utica the other evening. Harry Swift returned to town. Harry was greatly missed when he went to Washington, D. C., for Paramount, so greatly that Nate Robbins made him a good offer to come back and do the exploiting for the Robbins Amusement Co. Harry couldn't refuse. First thing he did when he returned was to arrange a big window display tie-up on "The Road to London," from the novel by David Skaats Foster, a Utica man. Harry hammered the picture hard and the crowds hammered the box office of the Avon. Who says the race isn't always to the Swift?

* * *

Up Utica way Rae Candee, who is managing the De Luxe, is making that handsome house pay big dividends. Rae not only knows how to put over a picture but he is mighty popular in Utica.

* * *

H. C. Bissell has been transferred to the Southern tier, selling for Robertson-Cole. This is a promotion, well earned, and "Biss and his "missus" have reason to feel proud of it.

* * *

Charlie Foust, "live wire" salesman, who hits up a speedy pace in his big Westcott car, has resigned from Select to accept a better position with Robertson-Cole. Charlie now travels in Utica, Binghamton, Syracuse and adjoining towns. Keep up your pace, Charlie. You and Arch Moses always could "knock 'em dead."

* * *

J. S. Hillman, of the People's, Binghamton, spent his vacation motoring to the Thousands Islands with Mrs. Hillman. Some folks may want to know how anyone can "motor to the Thousand Islands?" Well, you go to Alexandria Bay and take a motorboat. And if you want to take anything else you can cross into Canada.

* * *

George Hickey, Goldwyn manager in Buffalo, went to Binghamton and placed "The Old Nest" at big money. Riding to Syracuse on the train, he asked the news "butcher" for a paper. "Gimme your money first," said the "butcher," and George had to cough up a nickel in advance. Admiring the youngster's carefree courage, George offered him a job in the picture game. "Don't want it," replied the butcher. "These here censors is buffaloin' th' film bizness."

CHINESE GARDEN SET IN REALART'S "DAWN OF THE EAST"

Louisville

Three boxes of films consigned to Sam Switow, operating the Casino, Cozy and Aristo theaters in Louisville, have been recovered after having been stolen from an Interurban traction car station on Third street. A boy who evidently was so interested in films that he wanted to have them all to himself was persuaded to return them.

* * *

It has been definitely announced that the Strand Theater, recently purchased by the Shubert interests from the owners over the head of Keith's, who had been operating it as a moving picture house, will be devoted to vaudeville. Until this announcement, it was thought that moving pictures would be exhibited. Keith's will continue exhibiting moving pictures at the Mary Anderson throughout the winter, instead of changing to vaudeville, as in previous years. The National Theatre, which has been showing both moving pictures and vaudeville will be devoted to "big time" in competition with Shubert's Strand, and the Mary Anderson will be the Keith moving picture house in Louisville.

* * *

Joseph and Joseph, Louisville architects, who designed the Rialto and Kentucky theatres, and numerous other theatres in Louisville and other parts of the South, have been awarded the contract for the planning and erection of a $100,000 moving picture theatre building at Danville, Ky., with a seating capacity of 1,500 persons.

* * *

The Majestic Theatre, operated by the Majestic Amusement Company, will open August 28, after several weeks closing for redecorating and repairs. A new policy has been announced for the operation of the Majestic by Louis J. Dittmar, managing director. For the first ten weeks following the opening only "super-features" will be shown at the Majestic. By "super-features" the management explains that pictures which have shown their superiority by runs in New York or Chicago at $2 a seat are meant.

* * *

The Liberty Theatre at Camp Zachary Taylor, which during the war exhibited moving pictures to thousands of soldiers, collapsed last week while workmen were engaged in moving it. It was purchased during the recent camp sale by A. E. Symmes for $1,500.

* * *

Johnny Hines is in Louisville this week to appear in person at Keith's Mary Anderson Theatre where Mr. Hines' latest picture and first feature, "Burn 'Em Up Barnes," is being shown.

* * *

Frederick Warde has returned East from the coast and may appear immediately in two pictures under the direction of his son, Ernest Warde. "The Count of Monte Cristo" and "Silas Marner" are mentioned as possibilities. Frederick Warde filmed the latter for Thanhouser, under his son's direction, several years ago.

GET A
P. T. A.
NOW! — RIGHT NOW!

THE
SON OF
WALLINGFORD

Pioneer-Madge Kennedy Film Is Booked by U. B. O. Circuit

Pioneer Film Corporation has scored again. This time it has received the U. B. O. circuit booking for its second special release of the new season, Madge Kennedy in "Oh, Mary, Be Careful," by George Weston. Contracts were signed a few days ago and the stage is all set for the general release in all Pioneer exchanges in September. Indications point to this Madge Kennedy feature reaching a new mark in bookings.

From all Pioneer exchanges telegraphic reports tell of exhibitor enthusiasm being manifested not only in this feature but also in the entire new season's product of Pioneer, which embraces offerings more attractive than ever before.

Madge Kennedy is one of the nationally famous stars appearing in features which will carry the Pioneer seal and which have received circuit bookings for the first runs of practically every section of the country. Florence Reed, Pauline Stark, Ora Carew, Violet Mesereau, Gail Kane and others are in productions of particular merit.

The showing of "Oh, Mary, Be Careful!" in all Keith, Moss and Proctor theatres commences on September 5 and hundreds of special posters prepared by the U. B. O. publicity departments are proclaiming the feature as one of the best in which Madge Kennedy has appeared. Her popularity is attested to by the success which has crowned her efforts in the past and which promises to mark her future ventures.

Comedies Progress Fastest, Declares Southern Showman

Saul S Harris, prominent southern showman and head of Arkansas Enterprises, declared during his visit to the Los Angeles studios that of all pictures made during the past year, the greatest proportionate improvement and advancement has been made by the producers of comedies.

"The comedy men have kept faith with exhibitors and the public," he says. "They have kept faith because they have delivered proportionately more for the money in point of quality product, excellently built productions and real entertainment.

"The increase in prices for good high-class, two-reel comedies has not been in proportion to the advances which have been made in some cases for feature pictures. Yet, on the whole, the advancement in comedy art has taken strides far ahead of the other film branches.

"In all of our houses we continually meet the wail of the public for 'better pictures for their money.' This does not mean that a few big pictures were not an improvement over the general quality of preceding years, but refers to the bulk of feature pictures which have been on the market. We have also seen that in many cases high-class comedy entertainment has been vastly more entertaining than more expensive prologue or vaudeville acts or musical features."

Riesenfeld Presentation for Universal-Jewel Production

Hugo Riesenfeld, director general of the Rialto, Rivoli and Criterion theatres, New York, will stage the presentation, September 4, in the Central Theatre, of Tod Browning's new Universal-Jewel production, "No Woman Knows." In engaging him especially, Universal has given him free hand in arranging the presentation, and it is understood that the noted director is going to great lengths to give the picture a musical and picture setting eminently fitting its theme.

The first print of "No Woman Knows" has been received in New York and acclaimed unanimously by the select audience which saw it at its pre-release showing in the Universal projection rooms. It is reported to be a worthy successor to "The Virgin of Stamboul" and "Outside the Law," Browning's previous successes. Mabel Julieene Scott, the leading player, is said to have risen to heights far above her former screen characterizations.

The new Browning picture is in eight reels. It is a screen adaptation of "Fanny Herself," the popular novel by Edna Ferber. This novel has been read by more than 2,000,000 people.

Eleven Pictures for Penitentiary

Officials of the state penitentiary at Bismark, N. D., have contracted for eleven First National attractions to be shown there shortly. The pictures are "Bob Hampton of Placer," "The Sky Pilot," "The Old Swimmin' Hole," "Dangerous Business," "Love, Honor and Behave," "Married Life," "River's End," "Wet and Warmer," "Scrap Iron," "Scrambled Wives" and "The Master Mind."

"Hurricane Hutch" Has Special Presentation at the Town Hall

Exhibitors and their friends, of New York and New Jersey, filled the Town Hall, on West 43rd street, New York City, almost to capacity at the special showing of the new Pathe super-serial, "Hurricane Hutch," produced by George B. Seitz, and starring Charles Hutchison, Pathe's famous "stunt man." Only the first few episodes of the chapter play were shown.

The showing was arranged and held under the direction of William E. Raynor, branch manager of the Pathe Exchange in New York City, and a suitable musical setting was especially arranged for the presentation. Before the serial episodes were screened Victor M. Shapiro, Pathe's exploitation manager, made a short address.

A number of one-sheets, and other advertising matter, were shown, followed by the introduction of the star and prominent members of the cast. Lucy Fox plays opposite Mr. Hutchison.

Swedish Star Is Feminine Lead in Film, "Prophet's Paradise"

Sigrid Holmquist has been assembled among the Selznick players to play the principal supporting role opposite Eugene O'Brien in "Prophet's Paradise," a story by Lewis Allen Browne and C. S. Montanye.

Miss Holmquist arrived here widely heralded as Sweden's most promising performer. In Sweden she enjoyed one of the most rapid rises known to the art in that country. Beginning at the age of seventeen, when just out of school, and with absolutely no experience on either stage or screen, she at once took a hold on her public and in less than two years' time she was the ranking performer on the Swedish screen. In that country she made a number of productions before coming to America last February.

Miss Holmquist now is just twenty years of age. In accepting the offer made by Mr. Selznick to support Eugene O'Brien in "Prophet's Paradise," she was greatly tempted by the character of the production and the opportunities her part provides. The picture is to be an elaborate production, it is said, in which Turkey figures as the principal background. The dramatic action of the story places great responsibilities upon the feminine lead.

Mildred Harris in Feminine Lead

Mildred Harris has been chosen to play opposite Thomas Meighan in the latter's new Paramount picture, "A Prince There Was," which is just being started at the Lasky studio. Waldemar Young has adapted this romantic comedy which was written on produced by George M. Cohan on the stage.

GOLDWYN PRESENTS REGINALD BARKER'S "POVERTY OF RICHES," BY LEROY SCOTT

Live News from Everywhere

Kansas City

The Moving Picture Theatre Owners of Missouri and the Kansas State Exhibitors have formed an independent exchange here and are planning an intensive campaign for Independence Month. The independent exhibitors will give a dinner to the Kansas City exhibitors August 19 at the Hotel Baltimore.

Preparations have been completed for the joint convention of Missouri and Kansas exhibitors, to be held in Kansas City September 12 and 13. Headquarters will be the Baltimore and Mulebach hotels.

Both the Missouri and Kansas exhibitors' associations are circularizing adjacent territory and calling on all members to support independent productions during the month of September.

* * *

Roy E. Churchill, district manager for the R-C Pictures Corporation, reports that prospects for business in the Kansas City territory for the coming season are very bright. He is planning an intensified campaign to start at once.

* * *

Mr. Hosteller of the Hosteller Amusement Co. has been in Kansas City all week, purchasing films for his circuit.

* * *

Tom Lean, general manager of the St. Louis branch of the Pioneer Film Company, is visiting Marty Williams, manager of the Kansas City branch.

* * *

N. J. Flynn of Richards and Flynn Producing Co., left Kansas City August 13 for New York. Mr. Flynn sails from New York August 17 for an extended tour through Europe.

* * *

The New Pantages Theatre will open its doors August 27. It will seat approximately 2,200 persons, according to J. J. Cluxton, personal representative of Alexander Pantages. Nick Bierong will be resident manager. A continuous policy is planned, with the vaudeville relieved by feature pictures and news reels.

* * *

The Central Labor Union indorsed a project for a co-operative motion picture company at its meeting yesterday afternoon. The resolution, which was presented over the signatures of officers of Iron Workers' Union No. 10, stated that the purpose of the company was to combat propaganda that is hostile to the labor movement. According to the resolution, the company is to be owned and managed by labor in its own interest.

* * *

The Mesco Pictures Corporation of Kansas City opened its large studio to the public from 2 to 5:50 p. m. Sunday afternoon, August 14. Several weeks ago Mesco held open house in its palatial home, but due to the enormous crowds and popular demand another day had to be set aside.

* * *

The local branch of the Reelcraft Pictures Corporation has moved from the fourth floor of the Ozark building to the second floor of the new Snower building, Eighteenth and Baltimore streets, where it occupies space with the Kansas City branch of Robertson-Cole. G. L. Stiles is manager.

* * *

T. Y. Henry, manager of the local branch of United Artists, has returned from a two-week motoring trip to Denver.

* * *

James M. White has been appointed assistant manager of the local branch of Fox. He has been with Fox for several years, having been in the contract department at the home office and assistant manager of the Washington exchange.

* * *

Jack Herring, who previously covered the Iowa territory for the United Theatre Equipment Co. of Omaha, is working out of the Kansas City branch of that firm.

* * *

L. H. Chandler, former salesman for Associated Producers, is representing Phoenix in Missouri.

* * *

C. E. Reynolds has been engaged as a Pathe salesman. He will cover the southern Missouri territory.

* * *

N. J. Flynn, president of the Richard and Flynn Film Corporation, left August 17 for his annual trip to Europe. He will be gone for about two months.

* * *

H. L. Youngblood, film salesman and former theatre owner, is now connected with the Enterprise Distributing Corporation. He will cover Kansas.

* * *

Ben Taylor, former owner and manager of the Diamond Theatre, and recent representative for the S. & T. Film Company, has opened a tailoring establishment.

* * *

The Kansas City Film Board of Trade held a banquet recently for the salesmen representing the various film companies in Kansas City at the Baltimore Hotel.

* * *

R. V. Anderson, sales manager for International News, released through Universal, was in town recently visiting the local exchange of Universal.

* * *

Miss Laveta Crithfield, formerly with Associated Producers, is with the new F. B. Warren Corporation.

* * *

E. S. Allison, who formerly was a representative for Associated First National in Kansas, is representing Crescent and Federated.

* * *

H. G. Gill has resigned as sales manager for Standard and is traveling in Kansas for the S. & T. Film Company.

F. E. Infield, representative for Phoenix, returned recently from a five-week sales trip, only to leave within a few hours for another trip of five days.

* * *

Roy Churchill, manager of local Robertson-Cole, is touring the territory.

* * *

Miss Julia Hoover, stenographer for Associated First National, spent her vacation in Nebraska.

Horace Ulrich, former manager of the Marshall Theatre at Manhattan, Kas., is now managing the Grand Theatre at Topeka. The Grand is owned by the Crawford Amusement Company of Topeka.

* * *

E. G. Welch of Clinton, Okla., has started work on his new $75,000 theatre.

* * *

O. W. Ward announces he will erect a large theatre in Tulsa, Okla.

* * *

Murray Brothers have bought the picture theatre at Independence, Kas.

* * *

W. H. Harpole, who recently purchased the Rath Theatre, Dodge City, Kas., from the Souder Brothers, has changed its name to the Cozy Theatre.

* * *

A new theatre has been opened at Burbank, Okla., by Tom Pierce. Equipment was furnished by the United Theatre Equipment Company of Oklahoma City.

* * *

J. C. Hosey has sold the Princess Theatre at Sterling, Kas., to C. H. Teats.

* * *

Construction on the new theatre that the Strand Amusement Company is building at Osage City, Kas., is rapidly nearing completing and will be ready to open about September 1.

* * *

Cobb Brothers of Helper, Kas., have opened a new house there. Equipment was bought fom the Yale Theatre Supply Co.

* * *

The American Legion of Alta Vista, Kas., has opened a new theatre. Edward Kiger of Post No. 1 has been put in charge. A complete outfit was purchased from the Yale Theatre Supply Company.

* * *

Messrs. Anchor and Bailey have purchased the St. John Theatre in Kansas City.

* * *

The New Strand Theatre at Oxford, Kas., opened August 8.

* * *

Francis Hughes has purchased the Opera House at Scammon, Kas., from George Fichtner. Mr. Hughes will remodel and redecorate the theatre and open it as the Royal. Mr. Fichtner will go back to his Lyric Theatre, which he will remodel and reopen.

* * *

Visitors to the various film exchanges the last two weeks have been: William Looker, Oxford, Kas.; J. B. Tackett of the Tackett Theatre, Coffeyville, Kas.; S. E. Wilhoit of the Landers Theatre, Springfield, Mo.; T. C. Goodnight of the Star Theatre at Warrensburg, Mo.; L. A. Chamberlain of the Tourney Theatre at McPherson, Kas.; Charles Fiske of the Opera House at Butler, Mo.; C. R. Wilson of the Lyric Theatre, Liberty, Mo.; J. H. Cooper, Wichita, Kas.; H. G. Sandberg of the Liberty Theatre, Parsons, Kas.; R. B. Christian, Casino Theatre, Excelsior Springs, Mo.; W. P. Cuff of the Empire Theatre, Chillicothe, Mo.; D. Filizola of the Theateretter at Fort Scott, Kas., and W. R. Rowell of the Gem Theatre at Eldorado, Kas.

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S. E. Wilhoit of Springfield and J. B. Tackett of the Tackett Theatre in Coffeyville were callers in Kansas City.

* * *

R. C. Beichle is building a new theatre, 75 by 75, to seat 1,100, in Kansas City, Kas. The building will be finished in October, it is expected.

* * *

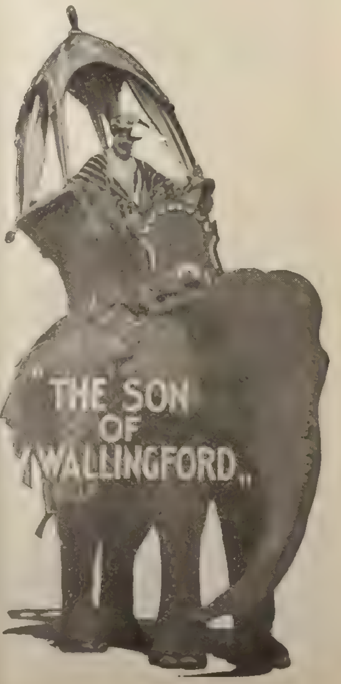
M. R. Meyn, who owns the Phototown Theatre, is building a new theatre in Argentine. The new house, which will be located on Strong Avenue, will seat 1,000.

* * *

An "Independent Luncheon" was given at the Peking Cafe August 19 attended by a representative gathering of Kansas City exchange men and exhibitors. It was a great success.

* * *

John N. MacMeekin, who opened the Kansas City offices for Realart



and who is now special representative for that company, spent the week of August 22 here conferring with David F. Blyth, local manager. Mr. MacMeekin is on his way to the West Coast and is touring all Select exchanges explaining next year's policy.

* * *

Joseph Kaliski, formerly manager of the Fox office in Denver, has been appointed manager of the Kansas City branch of Fox, succeeding Lynn S. Card, who, it is rumored, is going into the exhibition end of the game. Mr. Kaliski has been with Fox for eight years and was also in the exhibition field for several years.

* * *

George Hinton has announced that Associated Producers will be in the new offices on the sixth floor of the Film Exchange building by September 1. That floor was formerly occupied by Goldwyn, whose offices are now in the Snower Building, Eighteenth and Baltimore streets.

* * *

S. E. Morris, vice-president and general manager of Select, and Myron Selznick, vice-president in charge of production, paid a visit to the local branch of the Select Pictures Corporation last week. They left for the West Coast after conferring with the branch managers of the central division.

* * *

J. Erwin Dodson, formerly with Pathe, has been appointed manager of the local office of the W. W. Hodkinson Corporation. Mr. Dodson has been in local film circles for a number of years and is well known here.

* * *

Jack Underwood, who was transferred from here to the St. Louis territory for Enterprise, is back working the Kansas City territory for the same company.

* * *

Bert Albin, who operates an open-air theatre at Forty-fifth and Bell streets, is contemplating the erection of a 1,000 seat house to be located opposite his airdome.

* * *

Murray Bros., formerly at Sedan, Kan., have bought and will open the Best Theatre at Independence, Kan., about September 1. The theatre has been re-equipped and will be renamed.

* * *

O. K. Mason of the Regent Theatre at Wichita, has purchased the Royal Theatre at Newton, Kan., from G. W. Bays. The theatre will be closed for extensive improvement.

* * *

Mr. Smiley, formerly of Iola, Kan., has taken over the management of the Fifth Avenue Theatre at Arkansas City, Kan.

* * *

G. R. Rugg of Troy, Kan., has sold his theatre to Mr. Gibson.

* * *

Sears and Jones of Brookfield, Mo., have purchased two new Simplex machines and a G-E generator set from the Yale Theatre Supply Company.

* * *

The Electric Theatre, Clifton, formerly owned by Mr. Davis, has been sold to J. C. Brockway.

* * *

Frank Otten has sold his interest in the Bechtel Theatre at Clyde to Frank Crane, who will be manager.

* * *

J. F. Murray is the new manager of the Community Theatre at Scottsville.

* * *

The theatre at Courtland is being remodeled and redecorated. Wallace and Hodkins will be the managers.

* * *

The Isis Theatre, Kansas City, has bought two of the latest type Power 6-B machines with high intensity arc lamp, from the Cole Theatre Supply Company.

* * *

Visitors from out-of-town seen at the various film exchanges the week of August 21 have been: Mr. Haliburton of the Isis Theatre, Brunswick, Mo.; Mr. Hunt of the Rex Theatre, Higginsville, Mo.; Maurice Jencks, Orpheum, Junction City, Kan.; J. V. Vinton, Centerville, Kan.; Ben Levy, Hippodrome, Joplin, Mo.; Wade Carson, Empress Theatre, Osawatomie, Kan.; S. J. Meade, Meade Theatre, Kingman, Kan., and F. N. Newton of the Happy Hour Theatre, Missouri City, Mo.

Buffalo

The new policy of Shea's North Park is a success. This week the neighborhood house began showing the same program as Shea's Hippodrome, the week being divided into a four and three day run. In the words of one of the Shea officials, the policy really adds 1,500 seats to the Hippodrome. The North Park is now attracting a big auto trade from all over the city and an unusually large suburban patronage was noted during the week. The North Park is Buffalo's first neighborhood theatre to adopt an exclusive first run policy and other exhibitors are watching closely the progress of events at this house. Manager Art Amm reports capacity business the first week of the new policy.

* * *

E. J. Hayes, manager of the First National exchange, week-ended in New York where he had conferences with R. H. Clark and other officials. The last week of the sales contest saw the Buffalo with an unusually fine showing and almost sure of one of the prizes. Mr. Hayes has signed up three new franchises, the Rivoli and Lily in Buffalo and the Carroll in Rome, N. Y. He also has just closed the biggest independent contract ever put over in the office by signing up the Regent Theatre in Rochester for a carload of pictures. During the present season the Mark-Strand and Shea's Hippodrome will divide the F. N. product equally in Buffalo. G. M. Blackmon of the F. N. sales staff has closed a circuit of seven houses in Utica and both he and H. L. Levy, another plugger, have sent in a record amount of business during the sales drive. To date, according to Manager Hayes, over seventy-five franchises have been closed in the territory.

* * *

Buffalo's Pioneer exchange, of which "Bob" Murphy is the genial manager, is sharing in the increased business of Independent Month. "The Hope Diamond Mystery" has been closed in most of the key towns of the territory. "Hub" Taylor, formerly with A. P., is now covering the Rochester district, Byron Interbitzen is looking after the local business and J. L. Cook is in northern wilds of the state.

* * *

O. T. Schroeppel, veteran Buffalo film man and formerly assistant manager at Realart, has resigned from the Associated Producers' sales force to accept the management of the Circle Theatre, one of the group of houses in the General Theatres Corporation chain.

* * *

Howard F. Smith, manager of the Palace Theatre, presided at an organizing meeting of local theatre owners in the Regent Theatre, August 30. A local branch of the Motion Picture Theatre Owners of America is being formed in Buffalo.

* * *

G. M. Rowell has been engaged to cover the Rochester territory for Fox. Mr. Rowell was formerly connected with Pathe in Detroit. He is the father of Manager Rowell of the Buffalo exchange.

* * *

W. A. V. Mack, Pathe manager, announces that his company has engaged the half of the first floor and basement in the new exchange building which will open in Pearl street next spring. Mr. Mack announces that Jim Bailey of Keith's Theatre will show "Hurricane Hutch" first run in Buffalo.

* * *

The annual outing of the F. I. L. M. Club has been postponed indefinitely. It was to have been held at Angola-on-the-Lake last Monday.

* * *

It is learned on excellent authority that Tom Hughes, formerly with Realart, is now manufacturing popcorn for local consumption.

* * *

Jim Fater, Hodkinson representative, recently came into possession of a new Nash automobile. How need not be discussed here, but be that as it may, Jim is now bragging of his record of three accidents in two days. What was once upon a time a good looking car, will soon look like a canal boat, if Jim keeps up these figures.

* * *

Al Beckerick has resigned as manager of the Olympic Theatre, one of Buffalo's oldest theatres playing vaudeville and pictures. His successor has not been named. The resignation takes effect September 1.

* * *

Whether Buffalo will have a strike of musicians, stagehands and projectionists is expected to be known in a few days. Conferences between the theatre owners and the men are now being held. Representing the theatre owners are M. Shea of the Shea Amusement Company, M. Slotkin of the Olympic, John R. Oishei of the Shubert-Teck, Dr. Peter C. Cornell of the Majestic and Walter Hayes of the Mark-Strand interests. The managers have notified the men that they expect them to accept a 25 per cent. decrease in pay September 1.

* * *

Bruce Fowler of the Elmwood Theatre is having a hard time these days keeping automobiles from driving right into the theatre. It is now almost impossible to park a boat within a mile of the Buffalo neighborhood house. Some auto trade!

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arranged so that it can be used for two individual companies, fully equipped with all new apparatus, machinery, remote control on switchboards, dressing rooms, carpenter shop.

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A. S. KEMPNER

Fox Film Corporation

54th St. and 10th Ave. Tel. 6800 Circle

The surprise of the opening of the fall season is the way Shea's Criterion is packing them in for "The Four Horsemen" at $1.50 top. Over 20,000 persons have seen the production in less than two weeks and the engagement has been extended another week. Who said Buffalo wouldn't support big pictures?

* * *

The Mark-Strand will show Buffalonians "Dream Street" and "Carnival," according to Manager E. O. Weinberg, who is making big preparations for the presentation of these productions in September.

Philadelphia

The theatrical season will get into its stride beginning Labor Day, when downtown and neighborhood picture theatres will show special films for the inaugural of their new season. The Cross Keys will present Theda Bara in person in a monologue and in a feature picture, while the William Penn, Allegheny, Broadway, Alhambra, Keystone, Liberty and Fairmount will reopen with feature photoplays and vaudeville. Special features for the inaugural of the new season for the leading downtown theatres will be "Experience" at the Stanley, "Footlights" at the Arcadia, "The Great Impersonation" at the Victoria, and "At the End of the World" at the Palace. "Over the Hills" will be the Stanton's opening attraction.

* * *

Will C. Smith, formerly general manager of the Nicholas Power Company, announces the opening of a Philadelphia branch of the Motion Picture Equipment Corporation organized and headed by him, at 1235 Vine street, under the local management of Walter Q. Keene.

St. Louis

George H. Lighton, manager of the Shubert-Jefferson Theatre, has announced that prices will be substantially reduced this season. The best seats for average attractions will sell for $2 and $2.50 instead of $3 and $3.50. Other prices will be reduced in proportion.

* * *

The William Fox Liberty will reopen on September 3, with Fox's "Over the Hill."

* * *

Hoah Bloomer of Freeburg, Ill., was a visitor of the week.

* * *

C. E. Gump, well known East St. Louis picture man, has been named manager of the Lincoln Theatre, which will open soon.

* * *

Pathe held a minature convention this week. Among those attending were Col. "Bill" Yoder, district manager, of Dallas, Tex.; Tom Robinson, division booker, and S. Williams, division cashier.

* * *

Harry Taylor, of Kansas City, was a visitor to Pathe headquarters.

* * *

The St. Louis F. I. L. M. Club will hold a big get-together banquet September 10, to which the local exchange employes, salesmen and exhibitors of the territory will be invited.

* * *

The F. I. L. M. Club has about concluded negotiations with Postmaster Selph looking to the standardization of postage charges on films. If the plan is consummated, postage will be based on the length of a film. The plan will facilitate the handling of films and avoid the delays and annoyances incident to the present system of weighing each shipment.

* * *

Pathe the past week released an exclusive picture of the St. Louis Fashion Pageant. A special performance was held to give Pathe an opportunity to obtain the film. They had their first run at the Missouri Theatre and are appearing over the City Wide Amusement Company's circuit.

* * *

W. I. Karstetter of the Columbia Theatre, Columbua, Mo., was seen at Goldwyn headquarters.

* * *

The advance sale for "The Four Horsemen," which will have its St. Louis premier at the Shubert-Jefferson Theatre, August 29, has broken all records.

* * *

Lew Bent, Metro roadman, returned from a successful trip through southern Illinois.

* * *

Manager Howe, of the National Film Publicity Company, announces the films of the Missouri centennial pageant will be ready for release on September 1. The picture will be known as "Missouri's 100th Birthday Party." It is a two-reeler.

* * *

Tom Leonard of Pioneer is in New York on important business.

* * *

E. H. Brient has succeeded Jerome Safron as local manager for Robertson-Cole. Brient formerly traveled in the local territory for Robertson-Cole. He joined the organization a year ago. Prior to that he was with Skouras Brothers Enterprises. Mr. Safron has returned to New York to resume his duties as sales manager.

* * *

A. F. Aronson, vice-president of Goldwyn, is expected to visit St. Louis during the coming week.

* * *

Jack Weil of Goldwyn has closed a contract with the Famous Players Missouri Corporation to take the 1921-22 Goldwyn program. "The OldNest" will have its first local showing at the Missouri on August 27th.

* * *

Tom Hall of the Hall Theatre, Columbia, Mo., was a visitor.

* * *

George Muehlenback, who is building a new theatre at West Frankfort, Ill., was another caller.

* * *

Herman Robbins, general manager for Fox, is due to visit St. Louis this week.

* * *

Guy Snow of the Grand, Fulton, Ky., was seen at Fox headquarters. He came to St. Louis to arrange contracts for his 1921-22 season.

* * *

P. L. Curran of the Cosey Theatre, Buckner, Ill., was seen along Picture Row.

* * *

Harry Miller of Festus, Mo., has sold his Idle Hour Theatre to Mr. and Mrs. J. Ziegler, who formerly operated a picture house at Pinckneyville, Ill. The consideration is said to have been about $50,000.

* * *

"Bob" Clark, Opera House, Effingham, Ill., was a caller.

* * *

Manager G. M. McKean of Fox closed a contract with the Reed-Yenn Circuit for the entire 1921-22 program of Fox. The circuit operates ten successful houses in southern Illinois.

* * *

President and General Manager Sol J. Hankin, of the Fine Art Pictures Corporation, has returned from New York City and announced that for the 1921-22 season the corporation will have fifty-two features, several super-specials and a substantial array of comedies and other short subjects. He spent three weeks in the metropolis and examined the best independent productions available.

Minneapolis

J. F. Cubberley, Minneapolis manager of First National, left last week to confer in Chicago with H. O. Schwalbe and J. D. Williams of the home office, Balaban & Katz, Chicago exhibitors, and First National franchise holders. Mr. Cubberley expects to be gone several days.

* * *

President W. A. Steffes of the Motion Picture Theatre Owners of Minnesota and R. L. Broms, Minneapolis exhibitor, left last week for an extended automobile trip through northern Minnesota.

* * *

Frank Mantzke, one of the veteran film exchange managers of Minneapolis, heads the Apex Film Exchange. Among some of the pictures to be distributed this year by Apex is "Partners," by Rex Beach.

* * *

A resolution was passed by the Minneapolis Film Board of Trade last week challenging any criticism of its policies. The resolution recites that it was called into being by a "crying need" for such an organization. It has been instrumental in checking "piracy-of films," the resolution states, and has done much to elevate the film industry in Minneapolis. The statement was occasioned by the withdrawal from that body by Associated First National Pictures of Minnesota, Inc., Universal Film Exchanges, Inc., and the Educational Film Exchange of Minnesota, Inc.

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Eph Rosen, who has been manager of the Minneapolis Hodkinson exchange since January 1, 1921, has resigned. C. A. Gordon, personal representative of Sales Manager Brinch, is in Minneapolis to install Rudolph Elliott, Kansas City exchange representative, as manager.

* * *

Al Bernstein, manager of the Minneapolis Paramount exchange for the last four months, has been selected as the manager of the new Milwaukee Paramount exchange, which is to be opened late this month. Mr. Bernstein is now in Chicago conferring with the district officials of the organization.

* * *

Remodeling of the fourth floor of the Loeb Arcade for the First National, F. & R. and Educational exchange offices is progressing rapidly. Taking over of the Universal exchange made this necessary, J. F. Cubberley, First National manager, said.

* * *

A. C. Whitmore, formerly associated with Fred B. Warren in Chicago, has been made manager of the Minneapolis F. B. Warren exchange, which is to be opened early in September. His appointment followed a visit here of W. R. Wilkerson, special representative of the home office.

* * *

W. T. Hickey has been named Wisconsin representative for the Friedman Film Corporation. Mr. Hickey has been in the motion picture industry for 15 years.

* * *

G. Carroll Johnston, former manager of the New Calhoun Theatre, Minneapolis, and later manager of the accessory and advertising department of Famous Players-Lasky Minneapolis exchange, has accepted a position as publicity and advertising manager for the Clinton-Meyers string of theatres at Duluth, Minn. Mr. Johnston will handle all the publicity and advertising for the seven theatres under the direction of the organization.

* * *

Ben Friedman, president of the Friedman Film Corporation, has returned from a four day session of the Film Distributors' League at New York. Mr. Friedman was elected president of the league to fill the vacancy caused by the advancement of Morris Brown, Philadelphia, to the presidency to succeed Morris Fleckles, who resigned.

* * *

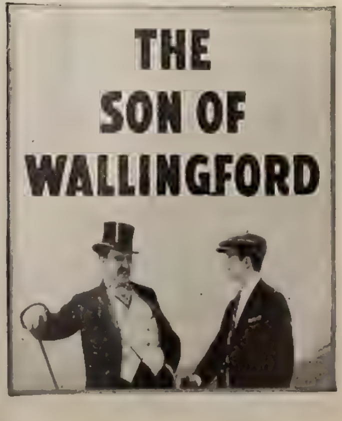
John J. Garrity, former manager of the Masonic Theatre when it was operated here some ten years ago by the Shuberts, was in the city last week to confer with the Flexner interests, who recently purchased the Masonic building, including the picture theatre known as the Strand, operated by the B. F. Keith interests. Mr. Garrity is now managing eight Shubert theatres in Chicago. The Masonic Theatre, as it will be known henceforth, will be opened September 25.

* * *

The management of the Rialto Theatre engaged a cameraman to shoot Babe Ruth when he was here last week playing ball against the Louisville American Association team.

* * *

Work on the new Kentucky Theatre is progressing rapidly. Men are now busily engaged on the in-



terior, and it will not be long before Louisville will have another picture palace on its list.

Pittsburgh

Mike Mano's Strand Theatre, Greensburg, which has been undergoing a complete process of remodeling, will be re-opened on Labor Day, it is expected. Work is being rushed at the present time, so that this expectation may be realized. Vaudeville and pictures will be the future policy of the house, the bill consisting of four acts of vaudeville, a feature film and a comedy.

* * *

Charlie Burger of the Cafe Theatre, Cokeburg, Pa., has had his house closed all summer and will open same up again about September 1st. This theatre is owned by the Ellsworth Coal & Coke Co., who also have a show house in Ellsworth, Pa. Charlie says that the future prospects are very bright, as the mines are resuming operations slowly and about the first of October expects to have the theatre running full blast.

* * *

C. R. Blatt of the Colonial Theatre, Sharpsville, Pa., which has been closed since July 16, is reopening his house September 1st. Mr. Blatt informs us that the prospects are very bright as the independent steel mills are resuming operations. He will start with three nights a week only and add more operating nights as business justifies him in doing so. Mr. Blatt and family also control the Star at East Brady, Pa., and a general merchandise establishment at the same place.

* * *

Earl Porter of the Opera House, Dawson, Pa., is operating his theatre only two nights a week. Porter says that business conditions in his town are very bad and this is the first time in the eight years he has had this house that he has had to cut down to two nights a week.

* * *

E. M. Stuve has been appointed manager of the Pittsburgh branch of the Famous Players-Lasky Corporation, succeeding Herbert W. Given, who has been promoted to the capacity of district manager for the same company, with headquarters at Chicago.

* * *

The Star Theatre at Richmond, W. Va., was recently entirely destroyed by fire, entailing a loss of $40,000.

* * *

William Morgan, of Yorkville, Ohio, is planning a new theatre for Weirton, W. Va.

* * *

Preparations are being made for the re-opening of the Grand Theatre, Elkins, W. Va., of which R. H. Talbott, the proprietor, is having remodeled and enlarged. An addition of 50 feet has been added in the rear, making room for 500 more seats and giving the house a seating capacity of 1,200. A second balcony will also be installed and boxes will be built in.

* * *

Sam Jacobson, formerly cashier at the local Universal office, has joined the sales force of this organization.

* * *

Manager Moore, of the United Artists branch, accompanied by his wife, is making an extended auto tour of the Eastern States.

* * *

Mo. Glanz is the new manager of the F. B. Warren Corporation's Pittsburgh branch, succeeding William Warner. Mr. Glanz is well-known in this territory, having for some time represented the D. W. Griffith interests here. Sol Frank has been appointed booker of the exchange.

* * *

Ben Amdur, manager of the Garden Theatre, North Side, is spending his vacation in Canada.

* * *

W. J. Fitzpatrick, manager of the Helma Theatre, Etna, Pa., has returned from his vacation, which he spent at his old home in Chicago. "Fitz" says things are picking up in all lines in the "Windy City."

Seattle

James Q. Clemmer, president of the Winter Garden Theatre Company, has assumed the active management of the theatre. Mr. Clemmer, in association with George DeC. Myers and Edwin F. James, built the Winter Garden before he sold the Clemmer early this year. Mr. James became manager of the new house, while Mr. Clemmer continued to manage the Clemmer, which has been one of the leading motion picture theatres of Seattle since he built it eight years ago.

* * *

J. G. Von Herberg left for New York this week. H. B. Wright, manager of Jensen and Von Herberg's Strand and Rex, accompanied him. George Ring, who has sold his Society Theatre, one of Seattle's leading neighborhood houses, is managing the Strand and the Rex in Mr. Wright's absence.

* * *

Jensen and Von Herberg's new Liberty Theatre in Great Falls, Mont., will be opened with appropriate ceremonies on August 28.

* * *

Henry Turner, general manager of the Northeast Theatres Company, which operates theatres in and around Missoula, Mont., has retired from the active management of the company. He has been succeeded by D. D. Richards.

* * *

Frank Hazelwood, an exhibitor of Myrtle Point, Ore., was in Seattle film shopping this week.

* * *

Paul Shulz has been appointed as a road man out of the Seattle Associated Producers office by Harry Sigmond, the local manager.

* * *

The Seattle Film Exchange has secured the northwest rights of the new series of William Fairbanks five-reel westerns.

* * *

The Western Star Feature Company of Portland has taken over the films formerly owned by the Sun Photoplay Company and has moved its headquarters to Seattle's film row. J. B. Sanford, who had charge of the office in Portland, has charge of the new headquarters.

* * *

J. T. Sheffield, who went to Denver last week to establish the new Lannon-Sheffield exchange there, has written back to Jack Lannon that the address of the newly opened office is 1734 Broadway.

* * *

Harry Lustig, western Metro district manager, is in Seattle at the present time. He plans to visit all the key cities in the Northwest with Carl Stearn, Seattle manager.

* * *

Mike Lewis, assistant sales manager for Famous Players-Lasky, spent this week here.

* * *

J. A. Conant, the new Select manager, announces the appointment of two new salesmen. They are Herbert C. Murray, who was salesman for Mr. Conant out of the Cincinnati office for two and a half years, and George Christoffers of Seattle.

* * *

The De Luxe Shows, a circuit with headquarters at Chehalis, Wash., purchased a Powers road outfit this week from the Theatre Equipment Company of Seattle. They are making a circuit of several small towns in that vicinity.

* * *

The largest single order ever placed by the Greater Theatres Company of Seattle was awarded last week to the Theatre Equipment Company. The Jensen and Von Herberg interests will now use Bio Carbons exclusively over their whole circuit.

* * *

Charles R. Perryman, the Gaumont cameraman, left this week for a trip to Victoria, B. C., to film the catching of whales and sharks.

MAY McAVOY STARRING IN REALART'S "EVERYTHING FOR SALE"

Baltimore

The property at 4007-9-11 Frederick Road, Irvington, Md., which measures 50 by 140 feet, has been purchased by the E. J. Wiley Company, 800 Equitable Building, Baltimore, and plans to build a moving picture theatre on the site. The seating capacity of the new playhouse—which will be called the Irving—will be 1,200, and the approximate cost will be $250,000. The plans have been drawn up by E. G. Blanke, architect, and it is said the new theatre will be a duplicate of the Boulevard, which will open soon. Mr. Blanke also designed the Rivoli and Boulevard. The E. J. Wiley Company financed the Boulevard Theatre.

* * *

The Dunbar Theatre, 619-21 North Central Avenue, is to be enlarged to measure 75 by 100 feet, and construction work will be started in the spring. For this purpose the Dunbar Amusement Company has taken title to the properties at 623-25 North Central Avenue from Martin Dorman and wife and the amount paid was $10,000, according to the stamps. This site adjoins the theatre.

* * *

A permit giving John J. Carlin permission to build a moving picture theatre on the southwestern side of Reisterstown Road and Park Circle, 200 feet south of the road which leads into Carlin's amusement park, has been granted by the Building Inspector's Office of Baltimore, Md., and the permit has been signed by Mayor William F. Broening. This theatre will be called the Circle. Permission to build a retaining wall 229 feet long has also been granted Mr. Carlin, in connection with the erection of the theatre.

* * *

Albert Boasberg has succeeded Harry Swift as Paramount publicity representative in this territory as the latter has resigned to become the publicity representative for a chain of theatres.

* * *

Miss Esther Bossak of New York City, who is engaged to marry Thomas D. Goldberg, a well-known exhibitor of Baltimore, spent the week-end with Mr. Goldberg's mother, Mrs. M. Goldberg, at their residence, 2551 Madison Avenue. Miss Bossak was accompanied by her parents, Mr. and Mrs. Morris Bossak.

* * *

M. Milder, a representative of the Select Pictures Corporation, called on several exhibitors in Baltimore accompanied by W. F. Ballinger, manager of the Washington, D. C., office, on Thursday, August 18.

* * *

The Universal office in Baltimore is now under the management of J. F. Morrow, temporarily. Mr. Morrow has been handling the Maryland and Virginia territory for that company.

Unusual Record of Achievement in Organization of F. B. Warren Co.

Completing a continent-wide motion picture distributing organization in less than four months, the F. B. Warren Corporation this week through the medium of its trademark comes face to face with the American public and announces for its opening month of September a larger number of releases in four weeks than any company previously formed has ever had before in the history of the motion picture industry, it is believed.

To Lois Weber's production, "The Blot," goes the distinction of being one of the early popular national "hits" of the new season as well as the first production to be released through the Warren offices. Trade press and newspaper critics have praised it.

The following tabulation of September releases through the F. B. Warren Corporation offices reveals in some measure the ambitious scope of the organization: September 4, Lois Weber's "The Blot," Post Pictures, "My Barefoot Boy," Dramafilms, "Moongold;" September 11, George Kleine's "Quo Vadis" revival, W. H. Clune's "A Bear, a Boy and a Dog," Nell Shipman in "The Girl from God's Country;" September 18, Post Pictures, "Ramblers Three;" September 25, Herz-Sascha production, "Good and Evil."

In October there will be released one long feature production for each of the five weeks that month, and there will be one and often two short-length supplementary releases for each of the five weeks. Announcement within the next fortnight will be made of all releases of the company to and including the last week in November.

"Our company and the accomplishment of its organization to its present state represents the joint effort of fifty or more men working with a minimum of noise and absolutely without flamboyant promises," says F. B. Warren. "I have never before seen a picture releasing concern start out without extravagant promises to the exhibitors. Our concern has done this. Since April we have never said anything to the exhibitors in announcements or advertisements except that we would have sincere, well-made productions by some of the best producing and directing factors of the business. We have not circused anyone. We haven't permitted extravagant claims or advertisements. We have organized a business builded upon faith, honor and confidence. Our structure and method of operating differs from most of the companies in the business."

Apfel Starts on His First Picture

Upon the formation of the Oscar Apfel Productions, Inc., Oscar Apfel, who will produce as well as direct his own pictures, on Saturday took a company of photoplayers to the state of Maine where he will obtain some "atmosphere" for his first subject which in the making form is called "Jerry."

Despite the rush by distributors to obtain the rights for the Apfel pictures Mr. Apfel declines to make any definite statement as to his releasing plans beyond "just wait until my first picture is ready."

Four, maybe five, productions will bear the Apfel trademark during the first year of operations.

No names of his cast have been given out but Apfel proposes to "personally direct and supervise" each picture made.

Shows New York

"Marvelous Manhattan" is the title of the Paramount-Burton Holmes Travel Picture scheduled for release September 4.

In it Burton Holmes has attempted, within the limits of a 1,000 foot reel, to give a vivid series of impressions of this greatest of the world's great cities.

Saturday Evening Post to List 211 Theatres Playing "Anatol"

For the first time, in its issue of September 24, the Saturday Evening Post will carry a double-truck advertisement of a single motion picture. This picture is Cecil B. De Mille's Paramount special, "The Affairs of Anatol," and the double-page advertisement carries the announcement that 211 leading theatres in the United States will show the De Mille special the week of September 25.

The idea of a national "'Anatol' Week" was conceived by S. R. Kent, general manager of Paramount's distribution department, who realized the advertising possibilities in the production with its twelve stars. Accordingly, September 25, the day designated for the release of the picture, was chosen as the date to inaugurate a week's showing in as many theatres as possible.

The houses are all listed on the right hand page of the double spread. The left-hand page of the spread will carry the billing of the picture and will be embellished with reproductions of the Henry Clive three-sheet poster portraits of Mr. DeMille and eight of the stars of the picture.

Paramount maintains that this is the biggest day and date booking of a single production in the history of the industry.

NAZIMOVA IN METRO'S "CAMILLE"

A Coming Picture

Jesse L. Lasky announces that Gloria Swanson's next star picture for Paramount will be "The Husband's Trademark," an original story by Clara Beranger, who wrote "The Gilded Lily," in which Mae Murray made a success, and "Exit the Vamp," which Ethel Clayton recently finished for Paramount. Miss Beranger also won high praise for her adaptation of Stevenson's "Dr. Jekyl and Mr. Hyde" as a Paramount vehicle for John Barrymore.

In "The Sheik"

Margaret Loomis and Fontaine La Rue have been added to the many notable players appearing in George Melford's Paramount production, "The Sheik," in which Agnes Ayres and Rudolph Valentino are featured.

Making Ready for New Coogan Film

No sooner had Claude Gillingwater completed the role of the "Earl" with Mary Pickford in "Little Lord Fauntleroy," than he put his name on a contract which calls for equally as important a role with little Jackie Coogan in the youngster's forthcoming production.

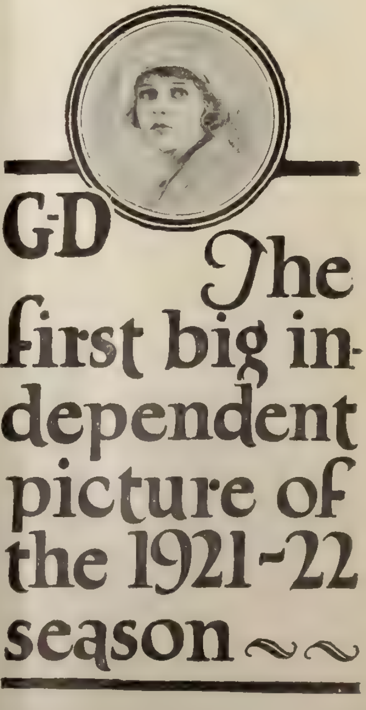
The new Coogan picture has not, as yet been titled. The story will be a five reeler. Production under the direction of Victor Heerman, is scheduled to start this week at Brunton studios.

COLLEEN MOORE

Has the title role in "The Wall Flower," a Goldwyn-Rupert Hughes picture

Prevost's Latest

The cast for "The Girl Who Knew All About Men," Marie Prevost's second Universal feature, has been completed and production begun under the direction of King Baggot, who handled the megaphone for her last picture, "Moonlight Follies." Playing opposite her is Harry Myers.


G-D
The first big independent picture of the 1921-22 season

DeMille Adheres to Policy of Greatest Variety in a Picture

Nearly a year ago Cecil B. DeMille announced that he would produce three pictures a year and that each of this trio would differ fundamentally from the others in theme, cast and setting.

The latest evidence that he is sticking to that policy is furnished in the choice of the two chief feminine characters for his forthcoming production—Leatrice Joy and Edith Roberts, who have achieved stardom in their own right, but who have never before appeared in DeMille productions and hence are new to strictly DeMille audiences.

The record of his last trio of productions shows a wide variety in all departments. "Forbidden Fruit," "The Affairs of Anatol" and "Fool's Paradise" form a group of pictures that have quality only as their point of similarity. The casts have been of the greatest possible variety.

"Forbidden Fruit" claimed as its principals Agnes Ayres, Forrest Stanley, Theodore Roberts, Kathlyn Williams, Theodore Kosloff and Julia Faye. "The Affairs of Anatol," with its twelve stars, including Wallace Reid, Gloria Swanson, Elliott Dexter, Bebe Daniels, Monte Blue, Wanda Hawley, Theodore Roberts, Agnes Ayres, Theodore Kosloff, Polly Moran, Raymond Hatton and Julia Faye, formed a very different group. "Fool's Paradise," the producer's latest production, boasts of even greater variety in cast, with Dorothy Dalton, Mildred Harris, Conrad Nagle, Theodore Kosloff, John Davidson and Julia Faye.

And now comes the announcement that Leatrice Joy and Edith Roberts are to head the feminine contingent of the next Cecil B. DeMille cast. Furthermore, the story—as yet unannounced and untitled—bears no resemblance to any of its immediate predecessors either in theme or setting.

UNIVERSAL PRESENTS CARMEL MYERS IN "A DAUGHTER OF THE LAW"

"Everything for Sale" Said to Be a Title Easy to Exploit

In "Everything for Sale" May McAvoy gives added evidence of being one of America's most gifted young actresses, according to the advance notice from Realart.

The story was especially written for Miss McAvoy by Hector Turnbull, who also supervised its direction by Frank O'Connor.

The title, "Everything For Sale" is regarded by Realart as a particularly good box-office asset, lending itself as it does to effective exploitation. It refers to a character in the story, Lee Morton, a wealthy idler, who regards everything in life as being purchasable, even a woman's love.

Realart, it is said, has surrounded Miss McAvoy with an exceptionally strong cast in this her first picture for the coming season.

Publishes Salesman's Manual Which Will Assist Exhibitors

Paramount has just published a salesman's manual which, it is said, promises to be of considerable interest and assistance to exhibitors. The volume, four hundred copies of which have been printed for distribution among the Paramount salesmen, is entitled "Jewels of the Silent Stage." It was compiled by A. M. Botsford, advertising manager, and contains complete descriptive matter on all the Paramount feature releases in what is known as Group 4, which includes all the pictures of the season of 1920-1921.

A page is devoted to each production and each is described as to its type, cast, particular points, exploitation ideas and available accesories. The exact footage of each picture is also given. Each picture being indexed by title, star, director, author and principal players.

Selznick Ready With Revival of "Connie" Talmadge's "Scandal"

In the pre-season announcement made by Lewis J. Selznick revivals of Norma and Constance Talmadge pictures, issued in the days when Selznick was making the Talmadge girls screen stars, are listed. There will be a dozen in all—six each for Norma and Constance—and the first of the series is "Scandal," set for distribution late in September.

This was made from Cosmo Hamilton's novel and was the first picture released by Selznick with Constance Talmadge the star. As a screen drama it was so successful that it was created into a stage play and for two years ran in New York.

The original presentation has been edited and retitled for the circulation of new prints. In every way the offering has been brought down to date—although only four years have elapsed since it was first released. To hosts of picture fans "Scandal" will come as an entirely new production, and a majority of the "Constance fans" will see in this offering only a new vehicle in which their favorite actress is to regale them.

Charles Giblyn directed it. Harry C. Browne was Miss Talmadge's leading man, and the support otherwise included J. Herbert Frank, Aimee Dalmores, Gladden James, William P. Carleton and Ida Darling.

Paramount Films Being Released

Paramount will open the season of 1921-22 with the release on September 4 of Wallace Reid in "The Hell Diggers" and Gloria Swanson in "The Great Moment."

Byron Morgan, who wrote the series of automobile stories in which Wallace Reid has appeared so successfully for Paramount, is the author of "The Hell Diggers." Lois Wilson is again leading woman.

"The Great Moment," Gloria Swanson's first starring picture for Paramount, has already scored in numerous pre-release showings as one of the big box-office attractions of the year.

Fine Advertising Being Prepared

The advertising department of Paramount is preparing for distribution to exhibitors what is considered around the Paramount offices as the finest piece of advertising matter ever issued to the trade. It is a portfolio of twenty pages, 17½ by 24 inches, containing announcements of all the Paramount productions which are now completed and ready for release, in the making at the studios, and in contemplation.

Production Now Booming in R-C Western Studios

Production is progressing rapidly at the R-C Pictures Corporation studios in Hollywood. L. J. Gasnier is filming "Ma'mselle Jo," from the novel by Harriet Comstock, on location at Lake Tahoe.

The cost will be Pauline Starke, Tully Marshall, George Seigmann, Rose Dione, Ruth King, Jack Mower, James O'Barrows, George M'Daniels, Jack Livingston and Lillian Rambeau.

Work on Pauline Frederick's next R-C production also is moving ahead according to schedule. It will be called "The Lure of Jade." Thirty-two scenes were taken at the beautiful Coronado Hotel at Coronado Beach, San Diego.

The cast will be Thomas Holding, Leon Barry, L. C. Shumway, Hardy Kirkland, Arthur Rankin and Clarrissa Selwyn.

Says That Serials Interest Picture Patrons of All Ages

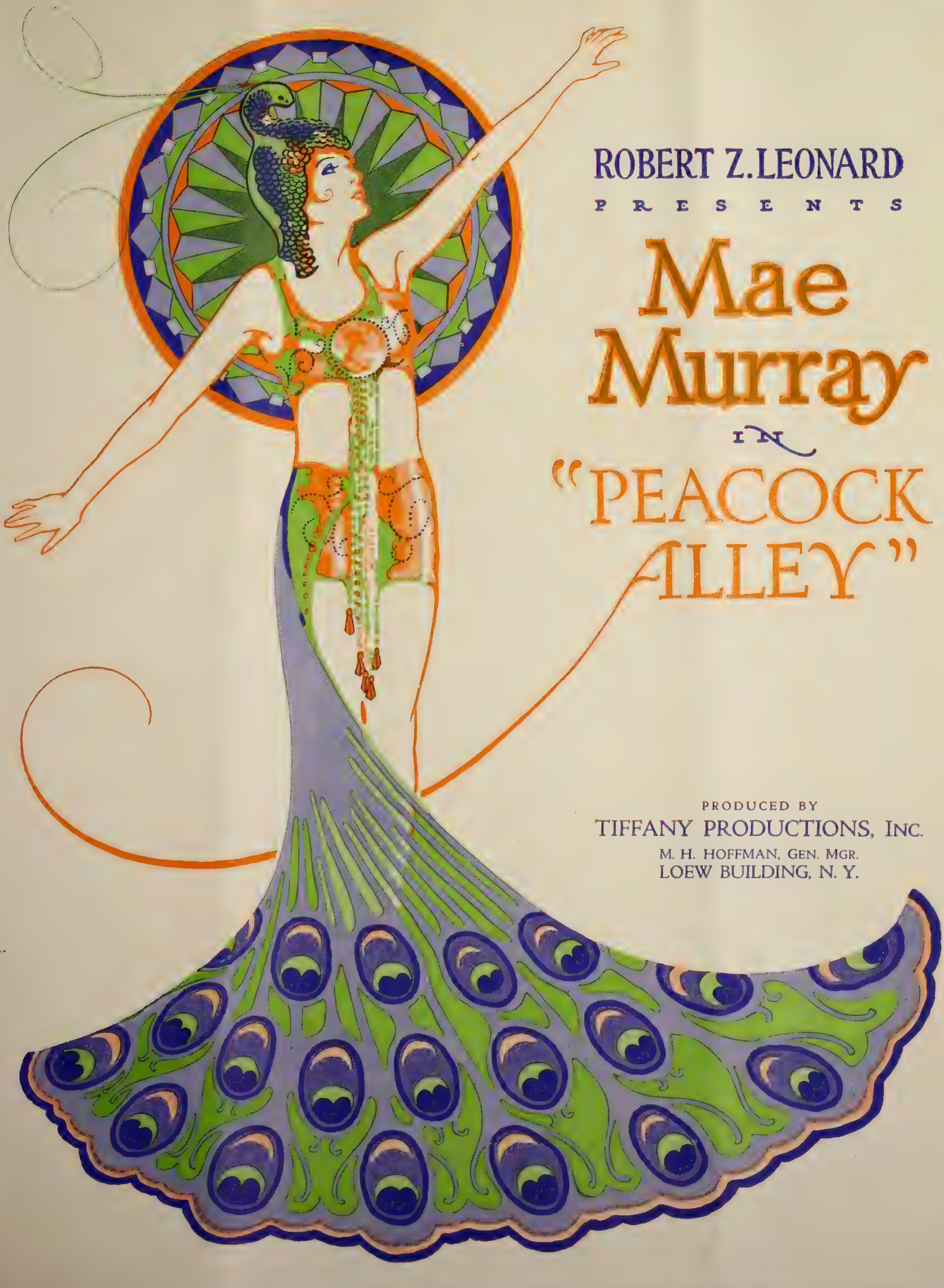
The serial department of Pathe reports the receipt of many inquiries regarding the truth of statements from different sources that have found their way into print which tend to create an impression that the picture chapter play has to rely chiefly on its interest for children. Pathe says such impression is wholly erroneous and alleges that many exhibitors in all parts of the country rely on one or more "serial days" in the week for their largest and most profitable throngs, which means adults.

A summary of such testimony shows, it is said, that children are taken to see serial pictures just as they are taken to the picture theatre when features or comedies or any other class of subjects are advertised; also that the best samples of serials share with strong features the chief interest of enthusiastic motion picture patrons of all classes and ages.

ATTENTION, Motion Picture Producers!

How would you like to step into a commodious and fully equipped studio and laboratory, located in the heart of the Great Southwest. Beautiful virgin scenery—no fogs. Long working days. No static. Away from the wintry blasts. Cosmopolitan people, all types. All classes of architectural work. Citizens ready to give you every co-operation. Where you can make bigger and better pictures for less money than you can elsewhere in the United States. This studio for sale or long time lease to responsible parties. Address all communications to

P. S. McGEENEY, SHAMROCK PHOTOPLAY CORP., SAN ANTONIO, TEXAS



ROBERT Z. LEONARD

PRESENTS

Mae Murray

IN

"PEACOCK ALLEY"

PRODUCED BY

TIFFANY PRODUCTIONS, INC.

M. H. HOFFMAN, GEN. MGR.

LOEW BUILDING, N. Y.

Peacock Alley – a production of exquisite beauty.
Peacock Alley – the zenith of Mae Murray's screen achievements.
Peacock Alley – the first of a series of Mae Murray's independent productions.
Peacock Alley – marks an auspicious turn in her notable career.
Peacock Alley – directed by Robert Z. Leonard.

Communicate with
TIFFANY PRODUCTONS INC
M H HOFFMAN GEN MGR

LOEW BUILDING
NEW YORK

An Anthony Paul Kelly Picture to Be Ready Within Three Months

"My Old Kentucky Home," an original story by Anthony Paul Kelly, will be the first super feature given to the motion picture world by Pyramid Pictures, Inc. This announcement was made by Walter E. Greene, president of Pyramid, after a conference with Mr. Kelly and Ray C. Smallwood, who will be in charge of the first producing unit of Pyramid.

"My Old Kentucky Home" is a story with punch, color, action and scenic beauty, it is said. It will have an all-star cast. Mr. Smallwood will commence the casting next week and it is expected that the picture will be ready within the next three months.

For the past ten years Mr. Kelly's name has been identified with numerous motion picture successes. His crowning achievement in the motion picture world was his preparation for the screen of "Way Down East."

"The Soul of a Woman," starring Emily Stevens, was the first original story Kelly wrote for the screen. It was one of Metro's biggest successes, it is said.

Kelly has adapted many big stories to the screen for big productions, starring big stars. Among them are "The Great Divide," "The Thief," "Raffles," "Man of the Hour," "The Pit," "Wishing Ring," "The Witching Hour," "The Barrier," "Sampson" and many other notable box office attractions. He is also a playwright of prominence. As the author of "Three Faces East" Kelly received additional fame and fortune.

The Fall season will contain a show written by Kelly. It will be known as "The White Cipher." "Star Dust," by Fannie Hurst and one of the best circulated stories of the day, will be released as a super production this Fall, starring Hope Hampton. Kelly, owing to his past successes, was chosen to adapt the story to the screen.

In speaking of "My Old Kentucky Home," Kelly said: "I am glad to be in a position to work hand in hand with Mr. Greene and Mr. Smallwood. They are men who know their business. The story itself is a human document of thrills, action and love. I am certain that Pyramid will have in it a super feature that will be a great financial and artistic success."

In addition to writing this original story, Mr. Kelly has been signed by Pyramid to prepare the story for the screen.

Rex Beach Has "Seat Seller" for Showman in "Iron Trail"

That Rex Beach is a business man as well as an author of international prominence, is proved in his commercial summary of the forthcoming United Artists production, "The Iron Trail." Mr. Beach says that while the artistic merits of "The Iron Trail" will be left to the individual taste of the critics, and that he is confident of its reception by them, he believes that the commercial angles of the picture will particularly interest the trade press and their exhibitor clientele.

"I realize," he says, "that the exhibitor is really selling seats and not pictures, and that to sell his seats he must have pictures with selling angles—and I have had that fact constantly in mind during the making of my story. All of the art and artistry of modern picture making has been put into the picture as a matter of course, but extraordinary efforts have been put forth to embody exhibitors' sales angles so that the production would be an exceptional 'seat seller' for the theatre men.

"In doing this, the advice of experienced showmen and exploitation men was sought and the best of their ideas are now a part of the production itself. The usual method of making a picture and leaving the matter of finding something in it to exploit to the exhibitor, has been reversed and the 'big exploitation points' were thought out first and put into the picture in its making.

"In 'The Iron Trail' we have accentuated the sensational features of the story as I originally wrote it, because the public likes the sensational element in entertainment. The big fight scenes were elaborated and made very spectacular, because rapid action, crowds and 'bigness' of and 'depth' of scenes are proved attractions. The railroad construction scenes were made accurate in detail and the peculiar interest and romance that attaches to the railroad was fully taken advantage of."

Hyman Devises Unique Prologue for "Experience"

Employing a film cutting as a guide for reproducing a film scene for stage use was the method used by Managing Director Edward L. Hyman when he gave his patrons a prologue to introduce "Experience" at the Brooklyn Mark Strand recently.

Mr. Hyman is turning more and more to the use of motion picture effects to embellish the stage offerings he serves as prologues and postludes to his featured pictures. Especially did he exemplify this policy in "Experience," which had plenty of basis for prologue development.

A scene was cut from the film and all efforts bent to reproduce that scene in a prologue with the use of scenery, lights, soloists and costumes.

HYMAN'S PROLOGUE FOR "EXPERIENCE"

Humorous Film for Tom Moore

Tom Moore is said by Goldwyn to have one of his funniest roles in the photoplay written especially for him by Rupert Hughes, entitled "From the Ground Up."

A print of the Hughes vehicle for Tom Moore has just been received at headquarters and run off for the officials of the corporation. E. Mason Hopper directed. Opposite the star is Helene Chadwick.

To Play Rialto

Two months after "Society Dogs" played the Rivoli Theatre, New York, for a week, comes the news that "Brownie's Little Venus," Brownie's newest comedy for Century, will play Broadway's Rialto Theatre for a week, beginning September 4.

"Little Lord Fauntleroy" Now Ready to Make Bow on Screen

Little Lord Fauntleroy is now ready to make his bow on the screen. The last scene for Mary Pickford's film version of Frances Hodgson Burnett's universally loved story was taken a week ago and Jack Pickford and Alfred E. Green, who directed it, brought the finished picture to the United Artists' office early this week.

United Artists claims that the picture will go down on record as the greatest heart story ever told. Its appeal will reach young and old alike, which means that none can risk leaving his handkerchief behind. But those who go to weep must also be prepared to laugh, for the picture is said to abound with comic incident.

For Early Release

United Artists announces that "Little Lord Fauntleroy" will be released in the near future. Practically all first run contracts have already been closed and the present high pressure of business seems to indicate, according to Hiram Abrams, that a Fauntleroy stampede is on among exhibitors.

As soon as Al Green and Jack Pickford return to the West coast, they will begin production on "The Tailor-Made Man," which Green will direct and which will be the medium that will change Jack Pickford from a director to a star again.

This feature is scheduled for release through the United Artists.

When Mr. and Mrs. Fairbanks go back, Doug will start at once on "The Virginian," which will probably be released about the first of the year. Miss Pickford has not definitely decided as yet what her next vehicle will be.

Katherine Kavanaugh, a scenario writer of Baltimore, who was for some time connected with the Metro Film Company, has returned to New York City where she has opened a studio.

G-D

See your state right exchange immediately for first run on IT.

Mack Sennett Gives Mabel Normand Fine Supporting Cast in "Molly O"

Seldom has a star been surrounded by a more congenial cast than that engaged to support Mabel Normand by Mack Sennett in his production of "Molly O," which has been announced for October release by Associated Producers. Two factors entered into the selection of the actors and actresses who appear in the more important roles, the prime one, of course, being their ability to portray the role, but secondarily their temperament was given careful consideration.

Mr. Sennett was embarking upon the attainment of an idea when he put "Molly O" on his production schedule. Mabel Normand to play the title role and F. Richard Jones to direct were the two people he regarded as essential to the production, and he was certain that they were congenial for they had worked in the same capacity on "Mickey." With these two procured, the casting was started with the one idea to get talent and ability that would assure the smoothness of the production. Mr. Sennett intended to make certain that no "artistic temperaments" would lessen the effects of any of the scenes.

Accordingly a list was compiled which contained the names of several actors and actresses who had the ability to play the parts. Three or more players were put on this list for each role in "Molly O." The studio records of each one were carefully scanned, and every other thing in connection with their careers indicative of their temperament was given careful weight. The personal preference of Miss Normand and Mr. Jones were both consulted and then the player who stood highest on all counts was selected for the role.

By this process it fell to Jack Mulhall to be chosen for the leading male role to play opposite Miss Normand. Youth and intelligence, good looks and mental weight, in addition to histrionic ability, were deemed essential to Mulhall's role, which is that of a young physician who, though he inherits millions, is unspoiled and dedicates his life to science and humanity.

Lowell Sherman was selected as the leading "heavy." Those who saw his masterly portrayal of a similar role in "Way Down East" will appreciate the reasons which weighed heavily in Mr. Sennett's selection of him for the part.

Jacqueline Logan appears in the role of a new style of "vamp" in portraying the part of the young woman whose engagement to the doctor is one of many obstacles in the course of true love in the life of Molly O. A subtle, suave, gentlemanly crook has an important part in the story, and this part has been entrusted to Ben Deely, who has created many finely shaded characterizations for the Sennett organization.

For the role of Molly O's brother, a weakling, not incorrigibly bad, Albert Hackett was selected. In the roles of her father and mother appear George Nichols and Mrs. Anna Hernandez. One of the cleverest characterizations was entrusted to Eddie Gribbons. He plays the role of the suitor of Molly O and provides much of the comedy by his misdirected sincerity.

Perhaps the quality of the cast is best exemplified by the fact that Frank Bond appears as the master of ceremonies at the grand ball, which is one of the most lavish as well as important in the development of the story. He is probably one of the best known "speakie" actors to turn to the screen. He was leading man to Robert Edson in "Strongheart" and for several years was a producer for Henry B. Harris and acted as director for Elsie Ferguson during the zenith of her career on the "speakie" stage.

Lichtman Uses Time Stamps to Decides "Molly O" Contracts

To avoid any discrimination or favoritism in the acceptance of contracts, General Manager Al Lichtman, of Associated Producers, sent telegraphic orders to exchanges this week that all contracts on "Molly O," the Mack Sennett production with Mabel Normand, and "Hail the Woman," the Thomas H. Ince special, must bear time stamps. This step was necessary because already disputes as to priority of contracts have arisen in regard to the productions, and the general interest which has been displayed by exhibitors has caused apprehension that more might occur.

Mix-Up in Pennsylvania

The first mix-up occurred in Pennsylvania where a salesman out on the road sold "Molly O" at about the same time when an exhibitor in the same territory called at the exchange office and contracted for the same picture. The situation was a difficult one to adjust as neither exhibitor had any great time argument in his favor. The exchange manager forwarded both to the home office where General Manager Al Lichtman suggested a compromise.

Another arose out of a booking for a chain of houses in the East. A scrutiny of the contract showed that it called for bookings in a house which was in direct competition with that of another theatre, the manager of which had contracted for the same series of pictures. In this case there was no time priority in favor of either party, and it was this case that caused Mr. Lichtman to issue the order regarding the time stamping of all contracts.

Sennett Helped Mabel Normand Hit High Spots

Mabel Normand, who is featured in Mack Sennett's first dramatic production, "Molly O," announced by Associated Producers as the third on its list of fall releases, has attained the success of her motion picture career under the direction of the comedy king, it is said. Some of the triumphs have been public events, others have been of a personal nature, but in each one of them Mack Sennett has been the guiding spirit.

"Foolish Age" Cast

Director William A. Seiter of Hunt Stromberg Productions, has announced the following cast for "The Foolish Age," which is the first of the R-C Pictures starring Doris May: Hallam Cooley, Otis Harlan, Arthur Hoyt, Lillian Worth, Bull Montana, Spike Robinson and Babe London.

MACK SENNETT PRESENTS MABEL NORMAND IN "MOLLY O," DISTRIBUTED BY ASSOCIATED PRODUCERS

Woody Reflects Upon Metamorphosis of Industry, Finding Cause for Joy

"Far be it from me ever to refer to the motion picture business as being still 'in its infancy,'" said J. S. Woody, Realart general manager, just before leaving on his country-wide tour. "That is an expression that should be relegated to the dead past along with a lot of other things with which the industry has been afflicted. Perhaps it is by condoning some of these things that we have invited the opprobrium which has been heaped upon us by the unthinking outsider.

Series of Changes

"True, there have been a number of errors, both of omission and commission, for which we have been responsible, but that is only natural when one considers that it is scarcely a decade or two since the real beginning of the industry. We have passed through a series of changes which have been almost kaleidoscopic, marking a line of progress that has been unparalleled by any other large industry.

"It is only by the most careful and systematic co-ordination of the three prime factors—producers, distributors and exhibitors—that the industry has reached the place that it has, up among the first five leaders of industry.

"The other day I had occasion to review a feature that not so many years ago created a distinct sensation in film circles, and immediately following this picture I saw our current release. The contrast was startling and I could not help but reflect upon the changes that have taken place since the first pictures were produced.

Production Has Advanced

"Undoubtedly the most noticeable advancement has been made in the art of production. In the early days the producer was a Jack-of-all-trades, and more than likely master of none. Today, the components of production are subjects of specialization; highly trained writers are engaged in adapting the accepted scripts into detailed scenarios, the stars and supporting casts are selected with care as to their particular qualifications, directors are chosen for the same reason, and so on all down the line; nothing is haphazard nor hit-or-miss. Experts are engaged for the camera work, skilled authorities determine the settings and pass on the appropriateness of costumes and the effectiveness of lighting.

"But it was necessary for the distributors to keep pace with the production methods. Back in the dark ages, and I use the term advisedly, the selling end of this industry was vested in exchange managers who informed exhibitors, politely or otherwise, what pictures they were to run and what they were to pay for them. The exhibitors were accorded the alternative of either accepting the proposition or giving up the ghost.

"Salesmanship was unknown, quality of production little considered, star personality did not exist, service was a travesty and co-operation a joke.

"Today, thousands of salesmen are combing the country selling service. No longer does the autocratic exchange manager hold levees where the suppliant exhibitors beg for service. While the increase in the number of producers has had much to do with this changed condition, it has been the introduction of a new type of trained men into the business which has brought to the fore the factors of co-operation and fair dealing."

Cyclone Plays a Big Part in Film

There have been rainstorms, blizzards, floods and earthquakes in motion pictures, but it remained for Bertram Bracken, director of the two-reel Selig-Rork Photoplays being made for Educational release, to reproduce a cyclone realistically on the screen, it is said.

In the third production of this series, "The Ne'er to Return Road," by Mrs. Otis Skinner, the climax of the dramatic action is interwoven with a terrific cyclone which it is reported results in one of the most thrilling spectacles of the camera.

The dramatic action of "The Ne'er to Return Road" is said to be on a par with the cyclone. From the opening of the little story the dramatic elements that go to make up the lives of human beings fairly boil beneath the surface, finally bursting forth into veritable geysers of emotion, it is stated.

Opens Another Exchange

Still another Federated exchange has just been opened, in Denver, by the Lannon-Sheffield Exchanges, franchise-holder of the Federated Film Exchanges of America, Inc. L. T. Fidler, widely known in the Denver territory, has been made exchange manager.

Two other recent additions to the Federated string were the Buffalo offices, opened by Sam Grand, and the Pittsburg office, about to be opened by Harry L. Charnas.

Neilan Plans a Busy Six Months; Special Distributing Arrangement

Marshall Neilan is planning the busiest six months of his career as an independent producer, starting September 1. Stories and advance preparations for three productions are now being completed so that there will be no lapse of time between productions, thus facilitating continuous "shooting" at the Neilan studios during the next half year.

The first production, on which actual "shooting" will be started within the next ten days, is "Penrod," Booth Tarkington's famous story and play. For practically two years Mr. Neilan has been holding the motion picture rights to this valuable piece of theatrical property, awaiting the proper time to produce it with Wesley Barry in the title role.

It is believed that the film adaptation of "Penrod," with Wesley Barry, directed personally by Marshall Neilan, whose best work has been this particular type of story, will offer one of the most powerful box-office attractions of the coming season. A national exploitation campaign is now being prepared, which will increase in strength as the release date draws nearer.

Mr. Neilan will next start work on two episodic productions along the lines of "Bits of Life," in accordance with the reception accorded the plans recently announced by this producer concerning the four-story picture. Communications from exhibitors received by Mr. Neilan clearly indicate that his desire to get away from the usual type of picture has their enthusiastic support.

Proof of Popularity

The manner in which exhibitors have welcomed this effort, together with the concrete proof of the acceptability of such a picture on the part of motion picture audiences, as disclosed at the experimental and unheralded showings of the film in a few theatres in the East and West, has prompted Neilan to plan other productions of this type.

"Bits of Life" will be released the early part of next month. That it will create unusual interest in and out of the trade is freely predicted by various picture men on the West Coast and in New York who have privately viewed the picture. "Penrod" will then be released at the height of the theatrical season throughout the country.

All the above pictures will be distributed by Associated First National Exhibitors under a special distributing arrangement in which every theatre in the country, regardless of affiliation or policy, may bid for these productions. It is Mr. Neilan's plan to get the maximum distribution on his product and every exhibitor will be invited to consider these films for his theatre.

"I have received many inquiries recently from exhibitors to the effect that it has been impossible for them to secure my productions for their theatres because my product could only be placed in First National Franchise houses," said Mr. Neilan. "I wish to state that every exhibitor who may be interested in securing these productions, regardless of affiliation or past policies, will be given consideration by my sales department. We want maximum bookings and wish to deal with every single exhibitor who is interested in these pictures regardless of politics, policies or affiliations."

MIRIAM COOPER AND GEORGE WALSH IN "SERENADE," A FIRST NATIONAL

Lytell Wins

Bert Lytell, the Metro star, has won the latest screen popularity contest in Los Angeles. It was conducted by the Los Angeles Examiner among women candidates for the role of Cinderella at a ball. There were 45,000 candidates and they were permitted to vote for a Prince Charming. Mr. Lytell polled almost half of the votes, which were distributed among all of the men stars of the screen. The Cinderella chosen was Marguerite Pluard.

G ~ D
The first big fall picture is
"A GIRL'S DECISION"
and it's ready money for you~

WILLIAM FOX PRESENTS DUSTIN FARNUM IN "THE PRIMAL LAW"

Davis Announces Completion of Filming "The Silent Call"

H. O. Davis, producer of "The Silent Call," for distribution by Associated Producers, has informed General Manager Al. Lichtman of that distributing organization that the filming of the feature has been completed. The cutting and titling is expected to take about a month, so that a completed print will probably be received by the distributing company the latter part of September.

"The Silent Call" represents the producing of a few of the newly organized triumvirate in the motion picture field. Laurence Trimble, a well-known director, and Jane Murfin, a well-known author of scenarios and feature plays, are associated with Mr. Davis in its production.

Mr. Trimble is one of the veteran writers and directors of the screen world. Originally a writer of stories for Vitagraph over a decade ago, he soon came to direct his own pictures with this company. He produced several novelties, among them "Storybook Land Pictures for Children," "The Battle Hymn of the Republic" and "Jealousy," the production with no substitles, only one scene and only one actress. He directed the last two Olive Thomas productions.

Miss Murfin is best known for her work as a speaking dramatist, although she has also written a number of successful photoplays, original stories as well as adaptions of her own dramatic works. Her most popular spoken dramas include "Information Please," "Daybreak" and "Lilac Time," which were written in collaboration with Jane Cowl.

Mr. Davis, who represents the business experience of the new combination, was with Triangle as director general in the heyday of its career. At present, in addition to being the producer of the Laurence Trimble-Jane Murfin productions, he is general manager for Mack Sennett.

Marguerite De La Motte Signs with Frothingham for Long Term

J. L. Frothingham has announced a conclusion of negotiations whereby Marguerite De La Motte will work under his direction for a long period of time. The work which Miss De La Motte has done in a production which Mr. Frothingham has produced for distribution by Associated Producers is given as the reason for the contract which will make her available for productions released by this distributing organization.

Miss De La Motte began her services with Mr. Frothingham on the production of "The Ten Dollar Raise," his initial Associated Producers release. Her work in the ingenue role of this picture was so satisfactory and promising that Mr. Frothingham selected her for the leading feminine in "The Daughter of Brahma" on which she is now working and which will be his third release through Associated Producers.

Prior to joining Mr. Frothingham's forces, Miss De La Motte had attracted wide attention with Douglas Fairbanks in "The Nut" and "The Mask of Zorro." She also played opposite this star in "The Three Musketeers." Other productions in which she has played prominent parts are "Arizona," "The Sage Brusher," "The Hope" and "Trumpet Island."

Miss De La Motte is the third young actress of ability to have signed contracts with Mr. Frothingham.

Charles Ray in Big Hit on Coast

"Not since 'The Birth of a Nation' has an audience gone into such wild acclaim as during the run of 'Scrap Iron'," said Edward A. Smith, manager of the Kinema Theatre, Los Angeles, in a statement to John McCormick, First National's branch manager in that city.

The report confirms also, it is said, the statements in the Los Angeles newspapers, which declared that this personally-directed Ray feature, in which the star was presented by Arthur S. Kane, created an absolute furor.

Farnum Returns to Wm. Fox Fold

Dustin Farnum has celebrated his return as a Fox Film Corporation star most fittingly in the first of his new pictures, "The Primal Law," announced as a September release. This screen favorite has won popularity in matinee idol roles as well as in powerful "he-man" characterizations.

There is said to be a strong element of mystery in "The Primal Law," rapid action and many tense situations. The production was directed by Bernard Durning.

Metro Studios at Full Blast; Production Space at Premium

Now that everybody knows of the retrenchment in the industry, Metro Pictures Corporation announces four productions being made simultaneously on the three stages of its Hollywood studios, with another production waiting for space to squeeze in. The five productions contain elaborate settings and many actors are being employed.

The pictures now being screened are "Lady Fingers," a Bayard Veiller production of Jackson Gregory's story adapted by Lenore Coffee with Bert Lytell as star; "The Fourteenth Lover," a Harry Beaumont production of Alice D. G. Miller's story adapted by Edith Kennedy, starring Viola Dana; the George D. Baker production for S-L starring Gareth Hughes, and "The Golden Gift," starring Alice Lake, a Maxwell Karger production of a story by June Mathis and Florence Hein. The picture shortly to be screened is the Rex Ingram production of "Turn to the Right," adapted by June Mathis from the John Golden stage success by Winchell Smith and Jack Hazzard.

Says Branch Managers Sent in Enthusiastic Approval of Film

As branch exchange managers throughout the country, with the fate of new picture product largely dependent on their representations to exhibitors, are chary in expressing enthusiastic first impressions, the Pathe home office considers that it is relieved of any anxiety over the nature of the reception which awaits "Hurricane Hutch."

The first branch exchange projections of early episodes of the new Charles Hutchison "stunt" serial inspired telegrams of unreserved approval, together, in many instances, with expectations of bookings unprecedented in the history of serials, Pathe says.

Early published announcements of the general character of Hutchison's latest serial enterprise and the "snappy" title decided upon brought evidences of unusual interest from all sections of the country.

Reports Large Increase in the Booking of Standard Features

Pathe reports the development of a very significant situation regarding the exhibitor demand for features. Although the long period of unusually hot weather, with its natural concommitant of smaller attendance, is hardly over, exhibitors already are evincing anxiety over the visible supply of strong and attractive film dramas of feature length. This fact is impressed on Pathe exchange by the recent largely increased bookings of many pictures in its long list of standard features which have passed through their first run period in the big centres of exhibition.

So active is this demand for features produced and released in the last year or two that Pathe is supplying its branch exchanges with new film and its accompaniment of advertising and exploitation material. Out of an active list of thirty Pathe features there are few which do not share in this new business impetus.

So much has been printed about retrenchments all along the line wherever motion pictures are produced that it would be a very optimistic exhibitor who would not expect this tendency to be reflected in a falling off in impressiveness of the new output, Pathe says. Exhibitors demand of the features they book that they be opulent in the way of scenic accessories, powerful in story and irreproachably acted, with principals in the cast who stand high in public favor. It will interest all purveyors of this type of attraction, and their patrons, to know exactly what feature pictures in the Pathe list are regarded in this way. The following list is furnished by the Pathe home offie:

"Half a Chance," featuring Mahlon Hamilton; the Federal Photoplay specials; "The Lure of Egypt" and "The Money Changers"; "Rogues and Romance," "A Broadway Cowboy," "Rio Grande," "The Devil to Pay," "The Heart Line," "When We Were Twenty-One," "Dice of Destiny," "One Hour Before Dawn," and "Felix O'Day," "The Empire of Diamonds," "The Money Maniac," "That Girl Montana," "Her Unwilling Husband," "Help Wanted: Male," "The Girl in the Web," Edgar Lewis Productions: "The Sage Hen," "The Beggar in Purple," "Lahoma," "Sherry," and "Other Men's Shoes"; J. Stuart Blackton productions: "House of the Tolling Bell," "Man and His Woman," "Passers By," "The Blood Barrier," "Respectable by Proxy," "My Husband's Other Wife," and others.

Two Stories Ready for Rawlinson

When Herbert Hawlinson completes his role in support of Priscilla Dean in "Conflict," the Universal-Jewel feature upon which she is now at work in British Columbia, he will return to Universal City to begin his own starring contract. Two stories of unusual dramatic power are awaiting him.

The first will be "The Black Bag," a mystery story by Louis Joseph Vance with a locale that extends from New York to Europe. Then will come "The Substitute Millionaire," a story which the late George Loane Tucker purchased and which was bought by Universal at the producer's recent death.

Two Films Ahead for Miss du Pont

With "The Rage of Paris," her premier Universal starring vehicle on its way to the screen, Miss du Pont looks forward to two big stories which have just been purchased for her use by Irving G. Thalberg, general manager at Universal City.

The first will be "Ropes," to be filmed from the one-act play by Wilbur Daniel Steele, which was published in Harper's Magazine. The second is "You Can't Live on Love," an original comedy drama by John B. Clymer.

Plans for Eugene O'Brien Include Six Specials for Next Season

The Selznick plans for Eugene O'Brien presentations during the coming season include six features, starting with the release of "Clay Dollars" on October 20. In this production O'Brien undertakes a line of screen portrayal that he has not previously essayed and it is declared that as a light comedian the Selznick star scores as effectively as he has done in romantic drama.

"Clay Dollars" was written by Lewis Allen Browne of the Selznick scenario staff with Mr. O'Brien particularly in mind. George Archainbaud directed and a fortunate selection of a leading woman brings Ruth Dwyer for the first time opposite the Selznick star. Frank Currier and Arthur Houseman also have important supporting roles.

"Chivalrous Charlie" has just been completed at Selznick's studio in Fort Lee and is now in process of cutting and editing in preparation for its delivery to Select exchanges as the second number in the O'Brien series. Robert Ellis directed this May Tully story and the leading woman will be Nancy Deaver, whom the Selznick forces believe will develope into a "screen find" when showmen and their public see her work in "Chivalrous Charley."

This week production begins at Fort Lee, under direction of Alan Crosland, on "Prophet's Paradise," a story with an Arabian locale with Mr. O'Brien playing the role of an Arabian Prince. This will be the third release in the new O'Brien series and the second feature of the set to which Lewis Allen Browne contributed the story, although C. S. Montanye collaborated with Mr. Browne on "Prophet's Paradise."

The three remaining pictures in the O'Brien series have been fully provided for. They will be produced in ample time to meet the Selznick schedule for distribution of the completed series of six.

HOLMAN DAY, ROBERT G. VIGNOLA AND PHIL CARLE IN THE MAINE WOODS

Big Men Say Prosperity in Industry Is Here

Universal says that prosperity has arrived in the motion picture industry. From four points of the compass contracts are arriving, it is said. New York, Los Angeles, Chicago and Atlanta each have added their quota to the sum total. This, it is averred, points not only to the fact that conditions have returned to normal, but that this coming year will be the best that the moving picture industry has ever experienced.

Charles Rosenzweig, who has just been appointed general sales manager of the Big U exchange, New York, reports that last week was by far the biggest week the exchange has experienced since it was established nine years ago. After the check-up last Saturday night it was found that his salesmen had brought in between $75,000 and $80,000 of new business. The record week's business before was $45,000. Among the big circuits signed for Special Attractions were Loews, Fox, Meyer-Snyder, Sydney Cohen, Rachmel & Rinzler and Herring & Blumenthal.

"Bits of Life" Comes to Office

Negative and advance print of "Bits of Life" have just been received by the home office of First National and according to reports both in New York and on the West Coast, where the picture has been viewed by various prominent film men as well as by the regular motion picture patrons of one of the big Pasadena theatres, the film should prove a novelty picture of the early fall.

Starts Production

Wallace Reid is off to a running start on his new Paramount picture, "Rent Free," which he is making at the Lasky studio. This picture marks the beginning of the directorial career of Howard Higgin, who for many years was production manager for Cecil B. DeMille. Lila Lee is playing opposite the star.

HAVE YOU
GOT A
P. T. A.?

"A Girl's Decision"
with
HELEN GIBSON
ED COXEN

and a notable cast
Directed by Wayne Mack
Producer of "Bubbles"
Edited by Philip Lonergan
Author of "The Tiger Band"

Keeping in Personal Touch

By FRITZ TIDDEN

UNIVERSAL'S winning nine stepped another notch closer to the undefeated championship of the Motion Picture Baseball League by defeating the scrappy Goldwyn outfit by a score of 15 to 7 at the Catholic Protectory Oval last Saturday. The fighting Lions bowed to the league leaders only after six innings of tight ball had been played with only on run separating the two teams. In the seventh the Universals celebrated a batting spree, scored six runs, drove two pitchers to cover and sewed up the game. Coyle, third baseman for the losers was the individual star of the game with two home runs. The batters were Miesig and McGrath for the winners, and Borak, Stanley, Gratty and Kaufman for the Lions.

Fox's aggregation demonstrated its right to dispute the league championship by handing First National a 7-2 beating. The game was settled in the first frame when, with bases filled, the Fox batter tripled to deep center. Minus their regular pitcher, the Franchisers put up a strong battle against an insurmountable handicap. The batteries were: Adams and Boback for Fox and Anderson and Kelly for First National.

Paramount repeated its defeat of Vitagraph the score this time being 12 to 3 in a game that was replete with errors but otherwise featureless. The Mountaineers got the jump on their rivals through heavy stick work by Bruce, a new third baseman and Holman; and the issue was never in doubt after the first inning. Welton pitched good ball for the losers with inconsistent support. Mann and Cassidy were the battery for the Mountaineers and Welton and Naylor for Vitagraph.

This Saturday finds Fox and Paramount, First National and Goldwyn and Vitagraph clashing.

Standing of the League

	W.	L.	Pct.
Universal	9	0	1.000
Fox	6	1	.856
First National	4	3	.571
Paramount	5	4	.555
Goldwyn	3	5	.375
Vitagraph	3	5	.375
Pathe	0	12	.000

* * *

We don't want to reiterate the details of the doings at the opening of Loew's State Theatre on Monday evening. You probably have read of them in the news story that appears in another part of this issue. But one thing cannot be said too often. The whole affair was a most impressive tribute to Marcus Loew; more, to us, than just the opening of a huge show house. Marcus Loew's name was on everyone's lips—constantly. Why not?

* * *

Another impressive tribute of the week was the rough but spontaneous and genuine manner in which Mary, Doug and Charlie were received at the opening of Doug's picture, "The Three Musketeers" at the Lyric Theatre. The visiting trio may have been made physically uncomfortable by the persistance of the mob to touch each one, to secure some souvenir or just gaze upon them but they must have felt some sort of mental comfort in realizing all that it stands for.

In the afternoon preceding the opening of Loew's State Theatre an informal tea was held on the mezzanine floor of the new playhouse for local news and trade paper men and women. There was tea for the women and, as Nils Granlund stated in the invitations, something sturdier for the men. Kay Laurel acted as hostess for Nils. After the refreshments the party was taken for an inspection of the theatre.

Laemmle, Film Man, Gets Death Threat in Germany

By Universal Service.

Berlin, Aug. 29.—Carl Laemmle, president of the Universal Film Service of New York, appealed for protection to American Commissioner Dresel today through his representative, Devidal Hundt.

The nationalistic German film newspapers and periodicals have been waging an intense campaign against Laemmle, claiming that he launched more "lying, slanderous, anti-German propaganda films" in the United States during the war than any other film concern.

Laemmle, who is visiting his former home in Wuerttemberg, is receiving letters threatening him with death.

NEW YORK AMERICAN.

(EDITORS NOTE: Harry Reichenbach was in Europe at the same time as Mr. Laemmle.)

The Dempsey-Carpentier fight pictures were exhibited recently in the community house of a church, the Church of Good Shepherd, Greenwood Lake, N. J., Rev. J. W. Aronson, rector. The proceeds went toward the church debt and to provide funds to keep the mission and the community house open this winter. Tex Rickard donated the films.

The pictures are of a fight which John Roach Straton denounced as a brutal, demoralizing, anti-Christian exhibition. Here is the spectacle of one man who sees justification in showing the pictures for the benefit of his church, and another man, a self-appointed reformer who needs no introduction, whose vision is somewhat foreshortened.

Which appears to you in the better light?

* * *

Dr. W. E. Shallenberger, president of Arrow, is on a week's vacation in the Maine woods.

* * *

Mabel Normand arrived in town from the coast August 31. She will not be able to grace our midst for long as she is due back in California by September 10 at least.

* * *

Richard A. Rowland is going to Europe September 22.

* * *

Donald I. Buchanan has joined Pioneer. His duties will be purchasing films from independent producers for Pioneer release.

Associated Exhibitors, Inc., announces the appointment of J. Irving Greene as director of advertising and publicity. For the past year and a half "Irv" Greene has been editor of the Pathe Messenger, Pathe's exploitation publication, published in the interest of the exhibitor. He is an active member of the A. M. P. A. and has been connected with the industry since his graduation from Brown University in 1915. Before entering the A. E. F. he was associated with the International Film Service and Paramount, entering the Pathe exploitation department following his discharge from the army.

* * *

Enterprising Jim Loughborough is at it again. He inaugaurated a new idea in his territory, Central New York, where he is representing Pathe, to sell short subjects. He did not see why it was not possible to have exhibitors book the short reel pictures at the beginning of the season as well as the features, so he staged an impressive trade show of the Pathe short product. He gave them the stuff with a musical setting and under most favorable conditions, and then took off his coat after the showing and booked up a record number of exhibitors for the season. Enterprise? We'll say so.

* * *

Gordon White, of Educational, became the proud father of a nine pound girl August 30.

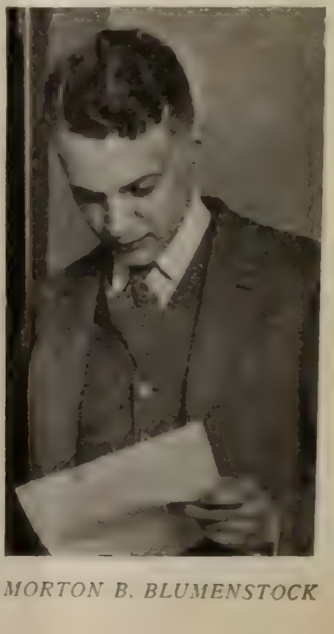
Morton B. Blumenstock, who for the past year has been director of publicity for Edward L. Hyman, at the Mark Strand, Brooklyn, will act as house manager of the new Sheridan Square Theatre, 12th street and Seventh avenue, New York.

Blumenstock made his debut in the film world sixteen years ago, doing boy roles for William Farney at the old Horsley Studios in Bayonne. The studio career of that promising actor was cut short by his mother's indisposition to escort him from upper New York to Bayonne, N. J. In 1918, Blumenstock joined the Goldwyn publicity shop, and later left to work for C. L. Yearsley at the First National advertising factory.

A year ago, Edward L. Hyman engaged him as director of publicity for the Brooklyn Strand. While at that theatre, Max Spiegel appointed Blumenstock to manage the Rialto Theatre in Allentown. It was his work in Allentown that prompted Spiegel to appoint him house manager of the Sheridan.

According to Spiegel, when opened the Sheridan Square Theatre will house 2,700 seats, a symphony orchestra, and contain the richest furnishings ever purchased to adorn the interior of a theatre in Greater New York. The Sheridan will be operated on a one-a-week policy, and will have the same type of diversified programmes that characterize all Spiegel's exhibition enterprises, under the charge of Edwin T. Emery, who will be managing director. Emery is well known in the theatrical business because of his long associations, as production manager for the Shuberts, Hammersteins, Erlanger and Woods.

(Continued on page 206)



MORTON B. BLUMENSTOCK

Elaborate Display at the Capitol for One-Reel Educational Premiere

The National Geographic Society picture, "The Crater of Mt. Katmai," released by Educational Film Exchanges, Inc., has its premiere at the Capitol Theatre, New York, this week.

An elaborate display was arranged in the lobby to announce this single-reel picture, which was made by the expeditions of the National Geographic Society to the Katmai district of Alaska—the only white men who have penetrated to the mountain since the eruptions of 1912 that blew off the top of the mountain and left the largest active volcanic crater in the world.

The September issue of the National Geographic Magazine contains one of the greatest link-ups for a motion picture that the industry has seen. This magazine has a circulation of almost 1,000,000 and is conceded to be in a class by itself as to dignity and general character. In the September issue, seventy-four pages—the biggest part of the magazine—are devoted to a story of the completion of the explorations of the Katmai district. There are seventy-five black and white illustrations and sixteen illustrations in colors, a great many of which take a full page.

At the suggestion of the exploitation department of Educational Film Exchanges, the publicity department of the Capitol Theatre made the best of this. Ten rectangular holes were cut into a large gray pasteboard or mat, and using these as frames, the front cover of the National Geographic Magazine and nine of the full-page illustrations were inserted. The whole was put into a large gold frame and set just inside the door in the lobby.

This is one of the biggest plays that has ever been given to a single-reel subject on Broadway. Samuel L. Rothafel, in showing again his faith in the short subject, has again chosen an Educational subject for display.

"The Crater of Mt. Katmai" is a companion picture to "The Valley of Ten Thousand Smokes," also made by the Katmai expeditions of the National Geographic Society and released by Educational.

Aronson of Goldwyn Returns After Tour of the Exchanges

A. S. Aronson, general sales manager for Goldwyn Pictures Corporation, has returned to New York from a rapid swing around the circuit of Goldwyn branch exchanges, putting pep into the sales force and speeding up the fall campaign for the Goldwyn fifth year product.

The coming year will indeed be a Goldwyn year, according to Mr. Aronson. Not only the branch exchange managers and their salesmen, but many exhibitors as well are most enthusiastic about the brilliant prospects for Goldwyn pictures during the coming year.

The national advertising campaign in magazines which circulate in every city, town and village of the country, carrying a selling argument for all Goldwyn pictures through the special publicity being given the two great Rupert Hughes pictures, "The Old Nest" and "Dangerous Curve Ahead!" is partly responsible for this enthusiasm. The main reason for it, however, is the quality of the Goldwyn fifth year pictures, prints of many of which have already been received in the twenty-two branch exchanges and screened for exhibitors.

Mr. Aronson further reports that exhibitors are pleased with Goldwyn's news distributing policy by which such exhibitors as wish, up to a limited number, can obtain a franchise for every Goldwyn fifth year picture.

Exceptional Has "Chic" Sale Film

Charles ("Chic") Sale, in "His Nibs" is the second Exceptional Picture recently announced by Alexander Beyfuss, vice-president and general manager of the Exceptional Pictures Corporation as being completed and ready for the market. Besides being a departure in photoplay construction, it has for star one of the best-known character actors on the stage.

Having a novel theme, this picture should gain especial notice because Chic Sale plays seven different characters, ranging from youth to old age.

"Old Nest" Booked in 256 Theatres

The first of the Goldwyn fifth year productions whose release is to be preceded by a national advertising campaign in big magazines, "The Old Nest," had been booked in 256 leading picture theatres up to August 15. Additional bookings are being received daily.

The 256 theatres will show it during the first week after the release date, September 11, or within a few weeks thereafter, thus realizing to the full on Goldwyn's national advertising campaign.

Added to Cast

George Cooper has been selected by Rex Ingram for the role of "Mugsy" in "Turn to the Right" for Metro. Work has been started at the company's Hollywood studios upon this photoplay version of the John Golden stage success, by Winchell Smith and Jack Hazzard. Mr. Cooper has had important parts in "I Am Guilty," with Louise Glaum, "The Glorious Fool," for Goldwyn, and several other specials.

To Play Title Role

It will be Lois Wilson and not Mildred Harris, as originally announced, who will play the title role in William De Mille's Paramount production of Zona Gale's "Miss Lulu Bett," according to word received from the Lasky studio where the picture is just being started. Miss Harris, it is stated, is figuring prominently in the plans for a big special production for Paramount, which is soon to be started. Hence the change in cast of "Miss Lulu Bett."

September 25 Release for Gasnier Film

September 25 has been set by R-C Pictures Corporation as the release date for "A Wife's Awakening," a L. J. Gasnier production that is said to bring further laurels to the eminent French director.

The picture was filmed from an original story by Jack Cunningham, well known screen author. Fritzi Brunette, William P. Carleton and Sam de Grasse have the principal parts. Beverly Travers and Edyth Chapman also appear in the cast.

Second Rupert Hughes Picture Now Booked for 254 Theatres

Exhibitors of the country, according to an announcement from Goldwyn headquarters, are showing themselves just as eager to book the second of Goldwyn's Rupert Hughes photoplays, "Dangerous Curve Ahead!" as they are to get early showings of "The Old Nest," which had an eight weeks' pre-release showing at the Astor Theatre followed by an additional two pre-release weeks at the Capitol Theatre, New York.

As of August 15 the bookings for "Dangerous Curve Ahead!" which will be released three weeks later than "The Old Nest," were within two of the "The Old Nest" bookings, the latter being 256 as against 254 for "Dangerous Curve Ahead!"

In many instances the same theatres have booked both pictures for the first week of release, although in a number of instances an exhibitor has booked but the one, his dates being filled for the week of release and the next few weeks following the release of the other Rupert Hughes picture.

Array of Short Subjects for Release Week of September 11

An exceptional array of short subject features of widely diversified nature and one serial episode are announced by Pathe Exchange, Inc., to be scheduled for release during the week of September 11. Among the most important is the latest Harold Lloyd one-reel comedy of the new re-issued series. Harold Lloyd is assisted in the comedy by Bebe Daniels and "Snub" Pollard.

"My Lady O' The Pines" is the latest of the Holman Day stories, depicting life in the Maine Woods scheduled for current release. Mary Astor, winner of a recent beauty contest, plays the title role. The next offering of the "Aesop's Film Fables" series of animated cartoons is "The Fashionable Fox." "On Their Way" is the title of the new Hal Roach comedy featuring Eddie Boland. The comedian is assisted in the offering by Ethel Broadhurst, and the entire staff of the Hal Roach comedians.

The Pathe serial, "The Yellow Arm," presents the thirteenth episode, "Behind the Curtain," for release. Pathe Review No. 120 presents a number of interesting and entertaining subjects. Of topical interest for the week is Pathe News, No. 74 and No. 75. "Topics of the Day" No. 125 presents a collection of the wit, wisdom and satire culled from the presses of the world.

"Teddy's Goat" Now Completed

Teddy, the brilliant former Sennett Dane, has finished his first picture for Century Comedies. It is called "Teddy's Goat." This is the comedy in which Fred Fishback suffered his second disappointment when Teddy stumbled and injured his leg. This delayed the comedy twenty-six days.

This is Teddy's first starring vehicle for Century, and in it is also seen Charles Dorety, Bud Jamison and Viola Dolan.

G-D
"A GIRL'S DECISION"
is distributed by
Robert-Adler
1457 Broadway
New York City
Apply now for screening.

THE RANGE IS TOO CLOSE
With one eye on the rocks and the other looking into the dim distance, cross-eyed Ben Turpin cannot see what he is doing when he presses a chase salute upon Phyllis Haver in Sennett's "Love's Outcast"

(*Continued from page* 204)

Paul Gray has been engaged as manager for the Dempsey-Carpentier fight pictures in Greater New York. Also he will act as press and exploitation representative for the films on tour of New York State. Gray left last week on a tour of the state.

* * *

Edward Dillon, who is directing "The Beauty Shop" for Cosmopolitan, is suffering from a severe attack of ivy poisoning. Dillon came in contact with the pestiferous weed while on location on a country road in the upper reaches of Manhattan Island. The poison spread all over his body and he has to stop work several times a day and apply healing lotions.

Dillon thinks that being poisoned by ivy right in New York City is only one step removed from buying a gold brick.

* * *

Sidney R. Kent, Paramount's general manager of distribution, is expected back in New York this week from a tour of Paramount exchanges which took him all the way to the coast. It is stated over at 485 Fifth avenue that Mr. Kent has found plenty of evidence that a real boom has set in beyond the Alleghanies so far as the picture business is concerned, and that the revival is genuine and gives every indication of being permanent.

* * *

Universal announces the advent of a new figure in the film world in the person of Henry Lee Manheim, newly arrived at the home of N. L. Manheim, assistant to Harry M. Berman, Universal sales manager. Universal further reports that the senior Manheim is slowly returning to normalcy.

* * *

Young Walter Kutup Hill, the sheriff of Fort Lee, deserves public praise, contrary to Pat Dowling, who recently put over, after many years of earnest endeavor, his razor back hog story on the sheriff. Walt, under one of his many pseudonyms, Hi Speed, started sending a little over six months ago a humorous column to any papers throughout the country that would take the stuff. The papers justifiably jumped at the chance with the result that the circulation of the column grew and grew, until today 300 papers use it. Thus the Selznick pictures mentioned casually therein are brought to the attention of over 4,000,000 readers. Quite valuable. Yes? No? In the latest issue of the column Hi Speed wishes to duly advise you that:

Inhabitants of "Trumpet Island" can blow their own horn.

Elaine Hammerstein is an adept at showing "The Way of a Maid."

It's a good idea to "Know Your Man" both before and after marriage.

Owen Moore will declare in his next film title "Love is An Awful Thing."

"Bucking the Tiger" has nothing whatever to do with politics in New York.

* * *

Tefft Johnson, director of the Rainbow Comedies, is nursing a scarred cheek as the result of an encounter with an Aquarium seal during the filming of Treve Collins, Jr.'s story, "Wanted, A Girl." "The next time you write scenes calling for wild animals," said Tefft to Treve, "see that you furnish me with a suit of armor at the same time."

Victor Shapiro said, at the regular weekly luncheon of the A. M. P. A. on Thursday, that when Senator Lusk ran for office again possibly he would run on a free silver ticket.

Johnny Hines, famed for his "Torchy" comedies, appeared in person during the week at the Mary Anderson Theatre, Louisville, in connection with the showing of his first big comedy, "Burn-'Em-Up Barnes." Hines gave a special party at the Mary Anderson for 300 boys who won bicycles in the subscription contest of the Courier-Journal. Johnny led them to the theatre through the main streets of the city, and appeared to be having as good a time as they. He felt much honored at seeing the telephone poles of the city stenciled "J. H." and was about to express a kind opinion and appreciation of the city's courtesy when he was informed that the poles were stenciled by the Louisville Automobile Club and that the "J. H." stood for "Jackson Highway." The Mary Anderson did an excellent business all during the week as a result of Hines' visit.

* * *

Many explanations of the derivation of O. K. are current. According to Funk & Wagnall it abbreviates the humorous spelling "oll korrect," while Woodrow Wilson once explained that it came from an Indian word, "okeh." More radical lexicographers declare it not a true abbreviation but an arbitrary symbol to be written "OK"

However, Ferdinand Pinney Earle's hard working press agent offers a derivation that will do for the time being At least it will do as well as any. The P. A. states that Earle discovered the source during research work preparatory to filming the Rubaiyat of Omar Khayyam, and is now divulged for the first time.

It seems that page proofs of the original Arabic edition of the Rubaiyat were submitted direct to the author, Omar Khayyam, who did not trust medieval copydesks. The Persian poet himself corrected spelling and capitalization, and returned proofs to the papyrus engrossers with his initials, O. K., at the bottom of each one.

* * *

E. J. Doolittle, who has been connected with Selznick for some time in various capacities, has just been promoted to the position of assistant to president Lewis J. Selznick.

* * *

"Miss Lulu Bett" is to be shown on the screen if the censors do not object to the title as an incentive to gambling.

William C. Oldknow, of Atlanta, arrived in New York this week to meet his sisters, Mrs. Annie Fletcher and Mrs. Minnie Dickson, both of Manchester, England, who are to visit him until Christmas. Oldknow reports conditions on the upgrade throughout the South, with bright prospects for normal conditions immediately.

THE RACE IS NOT ALWAYS TO THE SWIFT
When Mickey Neilan drove up to the studio the other morning in—or should we say on—his new scooto-motor, just imported from London, he gave the "help" a thrill. Not to be outdone, Leeds Baxter, business manager, and Dave Kesson, chief photographer, got out their respective vehicles and challenged the "boss" to a race. Pete Smith is disclosed as the official starter. He will recover.

WISHING HIM GOOD LUCK
Thomas Meighan, Paramount star, wishes success to Tris Speaker and his team in their fight for the American League pennant

* * *

Monty Banks, the little fellow who gets the big laughs in Warner-Federated comedies, came to New York a week ago and dropped in unannounced on the Warner Brothers. Before he knew what was happening he was rushed to a taxi and taken to a theatre where one of his comedies was being shown. He made a personal appearance—and was taken to another theatre. Before the week was out he made 75 personal appearances. He intended originally to stay here until October.

"But I'm going back in another week," Monty told us early this week. "I'm returning to the lot, where I must work before the camera only about twenty hours a day. I need the rest."

* * *

Gloria Swanson, Paramount star, christened Marcus Loew's new State Theatre August 27, just two days before the official opening. The ceremonies consisted of placing the brass handle on the front door—the only uncompleted bit of work on the new structure.

Gloria was received by Marcus Loew in the presence of a large number of spectators. Screw holes had been made in the door, but it was with due ceremony as well as several deft twists of her pretty wrist that Miss Swanson fastened the handle in place tight enough, at least, to justify the inscription on the silver plate placed just above it The plate reads: "This handle, the Completing Touch to Loew's State Theatre, Was Placed by Gloria Swanson, August 27, 1921."

* * *

According to Harry Brand, manager of Buster Keaton's bureau de la presse, severe attacks of hiccoughs are reported from theatres all over the country where Buster's comedies are shown. The hiccoughs are caused by excessive laughter, says Harry.

* * *

Katherine MacDonald's French bull dog, Gamiquet, has won an-

Charley Chaplin's newest is titled "The Idle Class." In honor of the great numbers who spend their afternoons at the movies?

other prize. At the Gedney Farms dog show Gamiquet was adjudged the best dog of any breed on exhibition.

* * *

Perhaps one of these days fish of the black bass tribe will recognize the advisability of keeping under cover when business associates of Charles Ray are about. No sooner has Arthur S. Kane gone to the coast with stories of marvelous catches in Lake Sunapee, N. H., than Avalon, Catalina Island, sends a report, duly certified and attested, describing an exploit by Albert A. Kidder, Jr., assistant general manager of the Ray Company. Mr. Kidder scored a knockout after a battle lasting 2 hours, 35 minutes, official time, or something like 50 rounds of actual fighting. The defeated black bass weighed out at 241 pounds and stood six feet on his bare tail.

* * *

The Fox baseball team, seeking new worlds to conquer, went to Fort Jay recently and defeated the soldiers' team, 6 to 1. Babe Adams pitched for the Renards and Lanky Goldsmith for Fort Jay.

Fatty Arbuckle's "Crazy to Marry" will probably be of special interest to bachelors. It's a title that cuts both ways.

After a tour of the middle west, Claude Saunders, Paramount exploitation chief, finds that the trade papers have practically sold exploitation to the industry. "And many of the smaller exhibitors in the still smaller towns have found exploitation the salvation of their businesses," Saunders told us the other day. "Where the exhibitor is not altogether sold on exploitation, he is at least receptive to any exploitation proposition," he continued.

Saunders found business conditions indicative of a prosperous fall and winter. He visited Paramount exchanges as far west as Denver.

* * *

Alfred Kubies, representing the firm of Adolphe N. DuMahaut-Edward L. Klein, sailed August 20 on the Noordam for Germany. He will be away three months and will make his headquarters in Berlin, where he will view a number of productions on which his firm has options.

The screen is soon to show the difference (if any) between "Wise Husbands" and "Foolish Wives."

Prize Beauty Comes to N. Y.

Iowa's prize beauty, Miss Juanita Thomas, 16 years of age, blonde and petite, arrived in New York this week, and having passed the screen test at the Talmadge studios satisfactorily, will be given a role in the next production started by Constance or Norma Talmadge for Associated First National release

Miss Thomas, who hails from Jesup, Ia., won the state-wide beauty contest conducted by the Des Moines Capital in conjunction with A. H. Blank, First National franchise holder in Iowa.

Brenon Directing

Norma Talmadge is in the fifth week of "Smilin' Through" which she is making at her New York studio. Herbert Brenon is directing.

Returned from Filming Scenes

The John M. Stahl company has returned from the Mojave Desert where it spent nearly a week in the vicinity of Death Valley filming scenes for "The Song of Life," the second on the Stahl all-star productions which Louis B. Mayer will present through Associated First National.

After all the investigations and court proceedings it has remained for the movies to get "The Man Higher Up."

AUTHORESS ESTABLISHES RECORD

Nina Wilcox Putnam arrived in the Hollywood film colony with no stories to sell producers—or even suggest. During her stay she visited friends in the Lasky studio. Left to right: Cleo Ridgely, Betty Compson, Penryn Stanlaws and Miss Putnam

MABEL BALLIN AS "JANE EYRE" IN A COACH FIFTY-FIVE YEARS OLD—A HODKINSON PICTURE

"Old Dad" Does Good Business

W. A. Partello has put a reserved seat policy into effect successfully in the Majestic Theatre, Mansfield, Ohio, on more than one occasion, and most recently with the First National attraction, 'Old Dad.' The picture played the Majestic for two days during the third week in August. Mr. Partello extended himself to give the run of the picture distinction.

Making Ready to Picture "Penrod"

Wesley "Freckles" Barry is being groomed for the title role of "Penrod" which he portrayed so successfully on the stage last year, at the Egan Theatre, in Los Angeles.

First Installment Has Now Arrived

The first installment of "Winners of the West," Art Acord's new serial based on actual historical events, has been received at the Universal home office in New York. The new serial, an authentic story written around the adventures of Capt. John C. Fremont, pioneer of the west, is so true to actual history, it is said, and so engaging as to plot and suspense, Universal officials have named this new departure in serial construction as a "continued feature."

In Second Week

R. A. Walsh is in the second week of "Kindred of the Dust," the Peter B. Kyne story which he is making at the Brunton Studio in Hollywood. The Walsh company will leave for Northern California in about a fortnight.

Van Tuyle Makes Sensational Night Flying Scenes

Bert Van Tuyle, whose wonderful work as co-director with Nell Shipman in her latest picture, "The Girl from God's Country," has set a new era in motion picture direction due to sensational night flying scenes and other episodes that furnish ten of the biggest thrills ever staged for the motion picture camera.

Nell Shipman, in "The Girl from God's Country," is released by the F. B. Warren Corporation. Its national release date has been set for September 18.

It will be given its American premiere at Clune's Broadway Theatre in Los Angeles on September 11, where it will play an extended engagement.

BERT VAN TUYLE

Newest Reviews and Comments

Conducted by **EDWARD WEITZEL**, *Associate Editor*

"The Heart of the North"

Roy Stewart Has Dual Role in Entertaining Melodrama Produced by Quality Film Productions Incorporated

Reviewed by Edward Weitzel.

The curtailing in the right place of a few hundred feet of "The Heart of the North" will leave an entertaining melodrama. This Harry Revier production, which is to be state righted by Joe Brandt and George H. Davis, spends too much time in establishing the characters of the twin boys who grow up into the two brothers played by Roy Stewart, the star of the cast. The story is mechanical in spots but there is plenty of clashing between the forces of good and evil, and there is also a forest fire episode that will stir the blood of the average spectator. It is a trifle long, but there are any number of thrilling shots of the burning forest and the men and women who are racing against death.

Roy Stewart is called upon to play two men of strongly contrasting natures. As Sergeant John Whitley, a trusted member of the Northwest Mounted Police, Mr. Stewart is everything that could be asked. As "Bad" Maupome, a French-Canadian desperado, he overacts. Louise Lovely is excellent as Patricia Graham, and the other members of the cast are competent. The locations are impressive.

The Cast

Sergeant John Whitley "Bad" Maupome	Roy Stewart
Father Ormounde	George Morell
De Brac	Harry von Meter
Sir Archibald	Roy Justi
Mad Pierre Maupome	William Lion West
Patricia Graham	Louise Lovely
Rosa De Brac	Betty Marvyn

Story by Edward V. Dowling
Directed by Harry Revier.
Cameraman, Lee Humiston
Length, 5,800 feet.

The Story

The wife of a trapper in the Canadian Northwest dies and leaves twin boys, who are raised by foster-parents. One boy becomes Sergeant John Whitley of the mounted police; the other, a desperado known as "Bad" Maupome. Sir Eric Graham and his daughter, Patricia, come to Canada and visit the Northwest. While being shown through one of the giant forests of the region by Sergeant Whitley, Miss Graham and a companion from England are hemmed in by fire and are saved by their guide. From this adventure springs a love affair between the society girl and the police officer. Meanwhile, having directed the looting of an Indian village by his gang, "Bad" Maupome goes to the trading post kept by De Brac and handles him roughly, when the trader objects to the outlaw's attentions to his daughter. The girl is infatuated with Maupome, and goes to his cabin with him. The arrival there of a priest who knew Maupome's mother results in the outlaw's learning who he really is. The brothers look exactly alike. Maupome steals a police uniform, robs and wounds Miss Graham's father, and Whitley is charged with the crime. The police officer is arrested, but escapes and starts on the trail of the real culprit. Fate disposes of him, and Whitley and Miss Graham come to the right understanding.

Program and Exploitation Catchlines:

Roy Stewart in a Dual Role Is the Star of "The Heart of the North," a Spirited Drama with a Remarkable Forest Fire as a Feature.

Exploitation Angles: Sell Stewart and Miss Lovely and try to gain interest in the story without laying too much stress upon the police angle. Play up the forest fire.

IN THIS ISSUE

"The Heart of the North" (*Quality*).

"They Shall Pay" (*Playgoers*).

"Why Girls Leave Home" (*Rapf*).

"Hickville to Broadway" (*Fox*).

"The Infamous Miss Revell" (*Metro*).

"Garments of Truth" (*Metro*).

"The Man Worth While."

"The Shark Master" (*Universal*).

"Burn 'Em Up Barnes" (*Burr*).

"Action" (*Universal*).

"The Three Musketeers" (*United Artists*).

"Garden of the Gods"

Scenes amidst the towering peaks of the Rockies are shown in this Kineto Review No. 11. There are views of out-of-the-way spots that are fantastic in their ruggedness. There are also pictures of Auray, a city of the Rockies 7,800 feet above sea-level, which is itself surrounded by peaks from 3,000 to 5,000 feet higher.

One of the most picturesque sections in the world, Wheeler Park, can only be reached after an arduous horseback ride over a trail thirteen miles long. Wheeler Park is named for Captain George Wheeler who lost his life trying to find a route across the Rockies at this point.

There are also other rugged views of canyons and cataracts, and lengthy waterfalls. The Cave of the Winds at Manitou, Colorado, is an interesting place. It was formed by an underground river. One hundred thousand people visit it annually. T. S. daP.

"The Victory Pageants"

Pictures that would be particularly appropriate for showings in connection with Armistice Day, Nov. 11, are "The Victory Pageants," of Kineto Review No. 15.

These pictures show scenes of what is said to be the most impressive peace pageant in the world's history viewed from the top of Buckingham Palace, the Mall, and Queen Victoria Memorial. Troops of most of the nations are seen parading led by some of the most famous generals of the World War, while the people who line the way wave hats and canes and handkerchiefs in a frenzy of acclaim.

Also is shown the Victory Pageant passing through the Arc de Triomphe down the Champs Elysees, and the Victory Pageant in New York, March 25, 1919, when the victorious doughboys received their nation's homage. General Pershing is seen leading the troops down Fifth Avenue in another parade held later the same year. T. S. daP.

"They Shall Pay"

Playgoers Pictures, Inc. Distributed Through Pathe. Middle Class Melodrama Starring Lottie Pickford

Reviewed By Edward Weitzel.

Persons who like their melodramatic farewell seasoned with deathbed oaths and the relentless pursuit of vengeance will find real entertainment in "They Shall Pay," a middle class photoplay starring Lottie Pickford. The story has the merit of being easily followed and of never losing its dramatic grip. Some spectators will object to the unhappy ending, when the heroine finds out that the man she loves is the son of one of the trio who helped to ruin her father, and the acting of the star is not at all distinguished. However, Miss Pickford is very much in earnest, and is supported by a good cast. The production and the work of the director are adequate.

The Cast

Margaret Seldon	Lottie Pickford
Allan Forbes	Allen Forrest
Henry Seldon	Paul Weigel
Courtland Wells	Lloyd Whitlock
Amos Colby	George Periolat
Mrs. Yates	Katherine Griffith

Scenario and Direction by Martin Justine.
Cameraman, William O'Connell.
Length, 5,200 feet.

The Story

The father of Margaret Seldon is made the victim of three of his business associates and sent to prison. Margaret is brought from boarding school to her father's cell and hears the story of the wrong that has been done him from his own lips. He then asks her to swear that she will avenge him. The injustice he is forced to suffer kills her father, and Margaret at once takes up the task that has been set for her. The first of the three she settles accounts with is Amos Colby. He had helped trick her father in a Wall street deal, and she foils his attempt to ruin two men in the same way, and wipes out his fortune. Courtland Wells, the second of the trio, had planned to marry an heiress, but Margaret disguises herself as a Spanish dancer and appears at the home of the rich girl during a reception. She traps Wells into making love to her, exposes him and the match is broken off. The last man is not so easily disposed of as the others. Margaret meets and falls in love with him before she knows his real identity. When she learns that he is the son of one of the men she is hunting down, she stifles all thoughts of self and gives him up forever.

Exploitation Angles: Don't try to use a large "Pickford" and a small "Lottie" in the hope that you can mislead your patrons. It will react. Sell on melodramatic lines with stress upon the title without telling too much of the plot.

"Torchy's Promotion"

Educational's two reels of "Torchy's Promotion," features Johnny Hines as "Torchy." There are also a couple of attractive girls who take part. "Torchy," working as an office boy, is "fired" but manages to land a better job in the same organization and ahead of some of his former superiors.

One of these, making his dislike for "Torchy" particularly evident, manages to throw as many obstacles as possible in the path of his business career. "Torchy" returns them in good measure, and finally in spite of his arch enemy's efforts manages to put over a business deal that assures his future. T. S. daP.

Newest Reviews and Comments

"Garments of Truth"

George D. Baker Production for S-L Pictures Stars Gareth Hughes in Amusing but Slightly Confusing Farce. Metro Release

Reviewed by Edward Weitzel.

To say that Gareth Hughes has a surprise in store for his admirers in "Garments of Truth," is to put it mildly. This George D. Baker production for the Arthur Sawyer and Herbert Lubin S-L brand of pictures is an amusing but slightly confusing farce that proves conclusively it is better to be an occasional liar than to tell the truth all of the time—that is, better for one's friends. The theme is so broadly farcial that it is impossible to take even the serious situations seriously. Regarded as a new version of the satirical "Palace of Truth" of Gilbert's, which has been the inspiration for numerous plays on the dangers of telling the unvarnished truth, the picture follows an original method of working out the theme and contains a liberal supply of humorous complications. These have been well handled by the director.

But it is Gareth Hughes who will keep the spectators guessing, until they discover that he has turned into a farce comedian and that the uproar with which he opens the picture is a joke on the population of the small town in which he is supposed to live. Mr. Hughes' comic earnestness will win him many a laugh, and he is admirably supported by Ethel Grandin as Catherine Willis, and a large cast.

The Cast

Lester Crope	Gareth Hughes
Catherine Willis	Ethel Grandin
Deacon Ballantine	John Steppling
Mrs. Ballantine	Frances Raymond
Mrs. Crope	Margaret McWade
Mr. Crope	Graham Pettie
James H. Barnes	Frank Norcross
Alex Hawley	Harry Loraine
Nat Sears	Walter Perry
Dr. G. B. Palmer	Herbert Fortier
Dr. W. H. Palmer	Herbert Prior
Tilly Snooks	Eileen Hume
Widow Jones	Sylvia Ashton
Dr. Mills	Eric Mayne
Millie Thomas	Effie Conley

Story by Freeman Tilden.
Scenario by Rudolph Bergquist.
Directed by George D. Baker.
Length, Six Reels.

The Story

Too much imagination makes Lester Crope invent the most unexpected and disconcerting yarns and set the town of Barnfield by the ears. One day Lester gives everyone a terrible fright by riding into town and yelling that the dam had burst. His neighbors called him an infernal liar, and sent him to a famous doctor to be cured of the habit by mental suggestion. Once back in town, he proved the reality of his cure by telling the truth on all occasions and, incidentally, spoiling horse trades and other business deals where both sides try to get the better of the other fellow. Given a position in the grocery store of one of the men who had complained the loudest of his lying, Lester tells the truth about the boss's stock of fresh eggs and other articles, and loses several sales. He is fired at once, and the whole town is in despair until the truthful Lester falls in love and, under the spell of this new madness, starts to invent adventures with all of his old disregard of facts.

Program and Exploitation Catchlines:

In "Garments of Truth" Gareth Hughes Shows a New Side of His Acting Ability and Proves That It Is Better to Be an Occasional Liar than to Tell the Truth All of the Time.

"The Jail Bird"

In his hilarious comedy Snub Pollard plays the role of a jail bird who has spent most of his days in the hoosegow and is so tough he can chew his way out of confinement. He began a life of crime at a tender age, forging his nurse's name to a bottle of milk when a year old. When he is discovered in this comedy, he has ripened into an adept criminal and is jailed for a group of offenses that would make Jesse James look like a piker. The entire film is concerned with his attempts to escape from the jail and his battalion of keepers. Marie Mosquini plays opposite him.—(Pathe)—F. T.

"The Infamous Miss Revell"

Mystery Story Introduces Alice Lake in Clever Dual Role Picture Produced by Metro

Reviewed by Edward Weitzel.

Here is a mystery story that will hold the interest to the very end. The author, by keeping one bit of information to himself, will have his public guessing how it is all coming out. The motive of a young girl selling herself to a wealthy man in order to provide a home for her young brothers and sisters may not be acceptable to everyone, but the complications arising from her act are vital and human. The theme is handled with skill and the finish will satisfy those who have, and also those who have not, solved the mystery before the author reveals it.

Alice Lake has to present two sisters who not only look alike but are similar in character. In spite of this, she makes it clear which is which and endows them both with the deep feeling and quick response to emotion demanded by the parts. Cullen Landis, Jackie Saunders and Herbert Standing have been intrusted with the principal roles in the support. The exterior locations are unusually pleasing to the eye.

The Cast

Julien Revell Paula Revell	Alice Lake
Max Hildreth	Cullen Landis
Lillian Hildreth	Jackie Saunders
Mary Hildreth	Lydia Knott
Samuel Pangborn	Herbert Standing
Maxwell Putnam	Alfred Hollingsworth
The Revell Children	Stanley Goethals Francis Carpenter, May Garaci, Geraldine Condon.

Story by W. Carey Wonderly.
Scenario by Arthur J. Zellner.
Directed by A. Dallas Fitzgerald.
Cameraman, R. H. Klaffki.
Length, Six Reels.

The Story

The Revell sisters, Julien and Paula, are obliged to support a number of small brothers, after the death of their father. Unable to secure time for their musical act, Julien consents to receive the protection of a wealthy man in return for a home for her family. After the death of her protector, it is found that he has left her the bulk of his estate, which she is to retain until she dies or marries. To his sister and her two children he leaves a thousand dollars apiece. The Hildreths are in need of money. Max is an underpaid teacher, and his sister, Lillian, works in a store. By chance, Max is engaged to teach the Revell children after the family go to live in the beautiful home left by the young fellow's uncle. Lillian also comes there as governess, and is highly pleased when she finds that Julien is learning to care for her brother. She urges him to marry the heiress and in that way get possession of her fortune. But Max has fallen in love with Julien and hesitates to declare his love, when he realizes that he had accepted his position for the purpose of getting hold of Julien's money. The girl thinks that it is her past, when she was known as "the infamous Miss Revell," that prevents his speaking. Matters are brought to a happy end when Max learns that Julien died shortly after her protector and that it is her sister Paula with whom he is in love.

Program and Exploitation Catchlines:

In "The Infamous Miss Revell," Presenting Alice Lake, Is a Mystery That Holds the Interest Until the Very Finish.

"Hickville to Broadway"

Eileen Percy Is the Star of Fox Picture That Gives the Country Boy Lover a Black Eye

Reviewed by Edward Weitzel.

"Hickville to Broadway" is just as jazzy as the title would indicate. It takes a pair of village lovers to the Big Town and indulges in a novel twist by giving the country boy a black eye and marrying the heroine off to a city chap. The country boy isn't much of a man, anyhow, and when he is made the object of a frame-up he shows his true colors. All this is done to present the country heroine in a favorable light, and the spectator is taken into a night resort restaurant and also into a number of artists studios and shown how little most New Yorkers know of what is going on in their home town. The story is light-waisted but is made to breeze along, and Eileen Percy is attractive and spontaneous as Anna Mae Neil, the village belle who gives her country lover a lesson when she discovers he is fickle-minded, and throws him over for a handsome artist. William Scott, Rosemary Theby and Ed Burns are the leading members of the support. "Hickville to Broadway" isn't the star's best picture, but it is fairly amusing.

The Cast

Anna Mae Neil	Eileen Percy
Virgil Cole	William Scott
Sibyle Fane	Rosemary Theby
Elder Neil	John Lockney
Violet Garden	Margaret Morris
Pink Hale	Ray Howard
Helper	Paul Kamp
Peter Van Reuter	Ed Burns

Story, Scenario and Direction by Carl Harbaugh.
Photography by Otto Brautigam.
Length, 4,219 feet.

The Story

Anna Mae Neil is happy with her young man, Virgil Cole, the owner of the village drug store, until Sibyl Fane arrives from New York, and the small town chap is smitten with her. Cole sells out his drug store, and decides to take a trip to New York. Sibyl Fane suggests to Anna Mae that she reach there ahead of the ex-druggist, pass herself off as a city vamp in the form of a famous model and keep her eye on the young man. The plotters get to the city, and Sibyl introduces Anna Mae to a sculptress named Violet Garden, and to "Pink" Hale, a song writer. One evening the country girl, attired in the latest thing in evening frocks, goes to a swell restaurant where she knows she will meet Virgil. He sees her and runs over to embrace her, but she convinces him he has made a mistake. She leads him on to flirt with her, and lays several nice little traps that reveal him in his true character. When she is thoroughly convinced of his unworthiness, she discovers that handsome Peter Van Reuter, a talented and wealthy artist, has made up his mind he cannot live without her. She decides to save his life.

Program and Exploitation Catchlines:

In "Hickville to Broadway," Produced by Fox, Eileen Percy as the Country Heroine Traps Her Country Lover Among the Bright Lights of Broadway, and Finds a Husband in One of the Studios.

"The Hare and the Frogs"

The well-known fable of "The Hare and the Frogs, which the famous court jester, Aesop, related to old King Croesus some 2,600 odd years ago, lends itself especially well to modernization and cartooning. It is one of the most amusing of Paul Terry's animated drawings of Aesop's Fables. And its moral lesson has force without giving the onlooker the feeling of being preached at, which most onlookers resent. The moral is that the way to K. O. troubles is to face them.—(Pathe)—F. T.

Newest Reviews and Comments

"The Shark Master"

May Collins Greatly Enhances Universal South Sea Island Picture

Reviewed by Fritz Tidden

"The Shark Master" has all the ingredients that go together to make a popular audience picture where the clientele is not too particular concerning production details and illogicalness of stories. But the chief feature in making the picture the success it should be is the decided appeal in the person of May Collins. Miss Collins' physical beauty would enhance the value of any film and in the South Sea Island maiden's garb which the Polynesian setting of the tale calls for she fills the eye to the exclusion of all else when she is on the scene. Not only that, she draws a truthful characterization and acts with distinct ability.

Some of the outstanding faults overshadowed by Miss Collins and the popular appeal to the picture as a whole are the decided illogical angle to the story along towards the end and some carelessly managed scenes, especially those of the shipwreck. In trying to make the story different either the scenario writer or director has caused the story to end rather foolishly. Frank Mayo, billed as the star, is completely overshadowed by his female support. But faults or no faults the picture will meet with popular approval before the average audience. It is a picturesque picture and May Collins makes it more so.

The Cast

McLeod Dean	Frank Mayo
June Marston	Dorris Deane
Capt. Marston	Herbert Fortier
Donaldson	Oliver A. Cross
Flame Flower	May Collins
Native Priest	"Smoke" Turner
Native Chief	Nick Berutz
Moto	Carl Silvera

Story and Direction by Fred LeRoy Granville.
Scenario by George C. Hull
Length, 4,178

The Story

Arthur Dean, a young San Francisco shipping man, is shipwrecked on Amanu, a South Sea Island, where his life is saved from the natives by The Flame Flower, the white queen of the islanders. She also is an American who was shipwrecked as a baby and has been reared and deified by the natives. She is about eighteen and beautiful.

The Flame Flower falls desperately in love with Dean and tries to win his love but he is adamant, thinking only of the fiancee he has left in America. Time changes his attitude, however, and he finally takes the Flame Flower as his mate. The other woman searches the Polynesian islands for Dean and finally finds him. After a mental struggle he decides to remain with the Flame Flower and their infant on the island in their isolated existence and Robinson Crusoe like dwelling.

Program and Exploitation Catchlines:

They Called Her Flame Flower and She Was Tabu to all Men. May Collins Plays a South Sea Island Queen in "The Shark Master."

A Ray of Hope Was the Only Link That Bound the Derelict to His Proud Past, While the Voice of Nature Called him to an Ignoble Future. Which Did He Choose? See "The Shark Master."

Exploitation Angles: The reviewer gives the tip on exploitation. Use the stills. If it affects a hard boiled critic in this manner, it should get your patrons.

"The Queen City of Catalonia"

Kineto Review No. 81, titled "The Queen City of Catalonia," shows views of Barcelona, Spain. There are scenes of the American consulate, and also a picture of a type peculiar to Barcelona, the "Vigilante," a sort of watchman, who carries pass keys to the different residences and therefore is equipped to open the door for any forgetful house-holder who, on returning home at night finds he has left his front door key in his other suit of clothes.

Interesting sights of the Cathedral erected in the Middle Ages are also given, as well as the up-to-date prelates of today riding to and from the religious ceremonies in the newest make of automobiles. There is also a mountain near Barcelona, Mount Serrat, which has practically been converted into an immense sanctuary, with holy sculptures on every hand. People come from many sections to worship there.

The visit of the king and queen of Spain to the city are interesting episodes that make up part of the film.—T. S. daP.

"The Man Worth While"

Uplift Motive in Romaine Fielding Production, Hillfield, Inc., Release

Reviewed by Jessie Robb.

The favorite verse of one of the popular poems of Ella Wheeler Wilcox anent the man who can face trouble with a smile, evidently was the inspiration for this production. It was produced, directed and the leading role acted by Romaine Fielding. On the whole the picture is a creditable piece of work for a person assuming the above mentioned triple duties. Undoubtedly made with the underlying motive of teaching the lesson of always facing trouble with a smile and things will always end happily, the pathos has been distributed throughout with a discerning hand, even though a few of the incidents may seem rather overdrawn.

The story deals with the troubles and misfortunes of the hero, popularly called "Smiler." He is a trusted employe of the Lorings. Loring, Jr., who inherits the business, is a young roue. He becomes infatuated with "Smiler's" fiancee, who works in the office, and by devious ways forces her into a marriage. "Smiler" is then railroaded to jail for a term of seven years. There his smile and talks work an entire reformation with all the inmates. Upon his release, he returns to his home town. His mother has died from the shock and his sweetheart is earning her living and supporting her child by dressmaking.

Taunted by his schoolmates, the child demands to be told of his father. This resolves the mother to force Loring to recognize her. The night she goes to him, he is killed. But, as it is shortly proved, by a French Canadian, whose sweetheart Loring had wronged. When all trouble is cleared away, the road opens with the prospects of a happy life for "Smiler."

Length about 5,000 feet.

Program and Exploitation Catchlines:

Photoplay Founded On Ella Wheeler Wilcox Poem.

He Smiled in the Face of Trouble and Disaster and Won Out.

"Two Faces West"

The latest Hallroom Boys comedy, which has Sid Smith and Harry McCoy in the title roles, is wild western in type. Ferdie and Percy are tramps hoofing it along a dusty road when they see an "Eats" sign. They evolve a scheme to dine at little cost in the tough joint, a western dance hall, but the idea blows up just about the time they are finishing a big meal, with the result that they are made to work out the price of the food. While doing this they figure in regaining a bag of jewelry some crooks had appropriated.

The delineation of this "plot" is accomplished in the roughest sort of comedy. Those persons who are like farces that rely upon rough and tumble tactics for laughs will have plenty of opportunity for enjoyment.—(Federated)—F. T.

"Why Girls Leave Home"

Anna Q. Nilsson and Maurine Powers Head the Cast of the Melodrama Produced by Henry Rapf for Warner Brothers

Reviewed by T. S. Da Ponte

When a picture holds one's interest throughout in spite of its being a bit "weepy" or morbid it can be claimed for it with a reasonable degree of sureness that it will bring the money in at the box office. This is the impression given by the production, "Why Girls Leave Home." A picture which illustrates the reasons for girls leaving home, which you can easily understand are not happy reasons, must necessarily picture life at its saddest. The usually accepted belief that the species "which is more deadly than the male" strays from its home and fireside is because by that self-same fireside there dwells one or more ogre-like parents who have lost all touch with youth.

"Why Girls Leave Home" plays up this angle in perfect accord with the popular idea. But it also gives a viewpoint from another angle and shows that too much indulgence on the part of parents as well as too much restraint has a tendency to cause their female offspring to seek other haunts.

Anna Q. Nilsson as Anna Hedda is well cast in the part of the daughter of the family of moderate means whose austere father holds her in iron restraint until his rules are no longer tolerable. But it is Maurine Powers as Madeline Wallace, a rich man's daughter, who gives a dash of piquancy to the picture. Wayward though she is she gives her characterization a lovableness that is a joy to the heart of the spectator.

The Cast

Anna Q. Nilsson	Anna Hedder
Maurine Powers	Madeline Wallace
Julia Swayne Gordon	Mrs. Wallace
Corinne Barker	Gold Digger—Ethel
Mrs. Owen Moore	Gold Digger—Edith
Kate Blanke	Mrs. Hedder
Claude King	Mr. Wallace
Coit, Albertson	Mr. Reynolds
George Lessey	Mr. Hedder
Jack O'Brien	Joseph
Dan Mason	Dodo
Arthur Gordoni	Mr. Jackson

Directed and Adapted by William Nigh.
Length, 7,000 feet.

The Story

Anna Hedda's father, passably well-to-do, denies her all recreation. She finally leaves home after a "scene" and takes up her residence with two girl friends. Madeline Wallace's father, lenient in the extreme, finally discovers that his daughter is associating with too "gay" a set. He tries to restrain her, but she has become accustomed to having her own way and rebels. She is enticed to the apartment of Anna Hedda by a male friend while Anna and her chum's are out, the man having pretended to Madeline that it is his aunt's apartment. Anna and her girl friends, however, return in time to save Madeline's reputation. The latter, then having learned her lesson, returns to her home, and Anna's father, who has forsaken his stern ways, finds his daughter also, and persuades her to return home with him.

"By the Side of the Road"

This one reel, Robert C. Bruce European scenic released by Educational, reveals the beauties of the English countryside and the quaintness of the thatched cottages lining the roads. There are "shots" of babbling brooks that inspired Tennyson and Shakespeare to poetry, and of a gypsy camp populated by cats and rabbits as well as humans. While there are views of Stratford-on-Avon and the cottage at Shottery where Shakespeare wooed and won Ann Hathaway, the subject mostly deals with "shots" of nature.—S. S.

Newest Reviews and Comments

"The Three Musketeers"

Douglas Fairbanks Overtops All His Previous Pictures with Dumas' Immortal Romance.

Reviewed by Edward Weitzel

It isn't necessary to devote much space to a review of Douglas Fairbanks' production of "The Three Musketeers." He overtops all his previous pictures with Dumas' immortal romance, and that is glory enough for any moving picture star in this day and age. And it is more than doubtful that the screen will ever see a picture that will give greater satisfaction. The combination of story and star will prove irresistible to all good movie fans, the splendid quality of the production supplying the third link in the chain that completes the holding power of this epoc-making screen drama. In all fiction there is not another hero of romance to equal D'Artagnan. He is the embodiment of every youthful virtue—even to a complete collection of lovable faults. His stout heart, generous soul, high sense of honor, love of a good fight and a good laugh, forgetfulness of self, devotion to his Queen and skill with his sword make him a fascinating figure. To the portrayal of such a character Douglas Fairbanks brings his remarkable agility and proficiency, and fights, swims and rides his way through the part with bewildering ease and brilliant effect. His impersonation of the lad from Gascony is rounded out with movie improvements that will delight his legions of admirers and convert all screen supporters into fervent adherents of the costume play. In "The Three Musketeers" Douglas Fairbanks and the screen have come into their own. His D'Artagnan may not be the Gascon of Alexander Salvini and the stage, but it will live among the great popular figures of the silent drama.

Among the names in the uniformly fine cast are those of Nigel de Brulier as Cardinal Richelieu, Marguerite De La Motte as Constance, Barbara La Marr as Milady and Adolphe Menjou as Louis XIII.

The Cast

D'Artagnan	Douglas Fairbanks
Athos	Leon Barry
Porthos	George Seigmann
Aramis	Eugene Pallette
De Rochefort	Boyd Irwin
Buckingham	Thomas Holding
Boniface	Sydney Franklin
Planchet	Charles Stevens
Cardinal	Nigel de Brulier
De Treville	Willis Robards
Father Joseph	Lon Poff
Queen	Mary MacLaren
Constance	Marguerite De La Motte
Milady	Barbara La Marr
Louis XIII	Adolphe Menjou

Scenario by Edward Knoblock
Directed by Fred Niblo
Cameraman, Arthur Edeson
Length, Twelve Reels

The Story

D'Artagnan, a noble but impoverished youth from Gascony, comes to Paris to join the King's Musketeers. On the first day of his arrival, he finds himself involved in three duels with members of the corps and wounds them all. He then turns around and helps them to resist arrest for dueling, and is hailed as comrade by the trio. Falling in love with the niece of the landlord where he lodges, he is asked by her to help the Queen recover a diamond brooch which the royal lady has given to the Duke of Buckingham as a pledge of affection. The jewel was given her by the King, and Cardinal Richelieu, who knows it is in the English nobleman's keeping, has planned to ruin the Queen by suggesting to her royal spouse that he command her to wear his gift at the coming state ball. The Duke has gone to England with the brooch, and D'Artagnan is sent after it. The Cardinal learns of his mission and tries in every way to prevent its accomplishment. Aided by the three Musketeers, the messenger gets across the channel, recovers the jewel and gets back to the palace just in time to save the Queen's reputation. Accepted by Constance and admitted into the ranks of the Musketeers, D'Artagnan is supremely happy.

"Action"

Unusually Fine Picture Introduces Hoot Gibson as a Five Reel Star

Reviewed by Fritz Tidden.

Hoot Gibson has for some time been well known as a featured player of two-reelers. Universal decided to make a full length feature star out of him, and now introduces him in "Action." Gibson makes his bow under unusually fine circumstances. His initial appearance in a five-reel picture will cinch him with the public at one bound for the simple reason that "Action" as a whole is one of the best pictures released this year. It has everything, including a generous amount of humor and the ingredient outlined by the attractive title.

It is stated unqualifiedly that "Action" will be a huge success wherever it is shown, whether it be on Broadway or in Gopher Prairie. If an exhibitor's clientele does not respond to it he might just as well close up his doors because he will have too much difficulty pleasing it. And this is said with full knowledge that some persons do not care for westerns. They will like this one.

There are too many contributing elements in making this picture the entertainment it is to catalogue them in such small space. But a word or two should be said in praise of, first, the story, which has that rare gem, something new in treatment in a western melodrama, and it has dramatic construction and moves smoothly at a rapid pace. Then, it is acted superbly, wherein the players make difficult and delightful characterizations. And finally, Hoot Gibson fully justifies himself in being made a five-reel star. However, everyone concerned in the production deserves individual mention, because from every angle there is evidence of brains being used and there is co-ordination of effort. And to top it off, "Action's" production cost was, comparatively speaking, a very small amount.

The Cast

Sandy Brouke	Hoot Gibson
Soda Water Manning	Francis Ford
Marmon Peters	J. Farrel McDonald
Pat Casey	Buck Conners
Molly Casey	Clara Horton
J. Plimsoll	Wm. Robt. Daly
Mirandy Meekin	Dorothea Wolbert
Henry Meekin	Byron Munson

Story by J. Allen Dunn.
Scenario by Harvey Gates.
Directed by Jack Ford.
Length, 4,509.

The Story

Three wandering knights of the range happen into a western town controlled by certain crooks, and take the part of a pretty orphan whom the crooks are trying to trim of her inheritance, a combination of ranch and mine. The three beat the crooks out of possession of the mine and work it themselves, sending the girl off to school. When she returns she finds them in jail—framed by the crooks. Quick and clever action by Sandy, the youngest of the trio, saves the day, releases the others and keeps the crooks from gaining final possession of the mine, now developed into a highly paying proposition. Sandy and the girl have fallen in love, and the story ends with everyone happy but the crooks, now behind the bars.

Program and Exploitation Catchlines:

A Thrill-A-Minute Western Feature of Friendship, Fights, Love and Laughter.

Be One of Those Who Can say They Saw Hoot Gibson, Who Will Become Tremendously Popular, in His First Five-Reel Picture.

"Burn 'em Up Barnes"

Charles C. Burr Production Starring Johnny Hines Makes Good Its Title.

Reviewed by Edward Weitzel

The hero of "Burn 'em Up Barnes" has a flock of motor cops trailing him when he returns from a short spin in his high power car, and the picture makes good its title for the rest of its five reels. It is geared to fast action, no matter the mood of the story. As this is largely of a comic nature and the cheerful and unabashed Johnny Hines is the principal actor, a full crop of laughs may safely be promised. There are doings of a serious kind that are not completely convincing but the mind of the spectator is not allowed to dwell upon these points and, what with the humorous incidents and the expert acting of an exceptionally clever supporting cast, the impression left by the picture is distinctly pleasing. Edmund Breese as "King" Cole gives a high grade impersonation of a tramp, and George Fawcett is another amusing hobo. Betty Carpenter, J. Barney Sherry and Julia Swayne Gordon have important roles.

The Cast

"Burn 'em up" Barnes	Johnny Hines
"King" Cole	Edmund Breese
Madge Thompson	Betty Carpenter
An eccentric tramp	George Fawcett
Whitney Barnes	J. Barney Sherry
Ed. Scott	Matthew Betts
Stephen Thompson	Richard Thorpe
Mrs. Whitney Barnes	Julia Swayne Gordon
Betty Scott	Dorothy Leeds
Francis Jones	Harry Fraser
The Baby	"Billy Boy" Swinton

Scenario by Raymond L. Schrock
Directed by Johnny Hines and George A. Beranger
Length, 5,600 Feet
Produced by Mastodon Films, Inc.

The Story

"Burn 'em up Barnes," the youthful and speed mad son of a millionaire manufacturer of high-powered motor cars, is not content to confine his racing talents to the race track but is the Nemesis of the traffic officers in the country round about. He leaves home when his father taunts him on his indifference to busines and sneers at his ability to do anything useful. A band of crooks waylay him, rob him of his clothes and throw him, unconscious, into an empty freight car, which happens to be carrying a gang of tramps, who adopt him as one of their number. The idea appeals to Barnes and he goes with them on a career of adventure which lands him in a small town where there is a very pretty girl needing his assistance, and he gives it. Of course, there are complications, because the village Beau Brummel pays court to the young lady and resents the intrusion of a tramp; and things look mighty dark for "Burn 'em up" Barnes when he is arrested for kidnapping a baby. Everything comes out all right in the end but there is a surprise finish—a sort of an O. Henry climax.

Program and Exploitation Catchlines: Johnny Hines in "Burn 'em up Barnes" Lives Up to the Title and Keeps the Fun Coming Along at a Lively Pace.

"Just for Fun"

This one reel Sketchograf, directed by Julian Ollendorff and released by Educational, depicts olden and modern days at Coney Island. The scenes are interspersed with clever drawings. The old hoop skirt and the new one-piece bathing suit are seen in sketch and reality; also the methods of transportation today are contrasted with those of other years. "Shots" of the different amusements follow. S. S.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.

FOX ENTERTAINMENTS

(Fox News Every Sunday and Thursday)

SPECIALS.

Blind Wives (All-Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-565.
A Virgin Paradise (Pearl White) 9,000 Ft. R-729. C-885.
Thunderclap, 6,745 Ft. R-730.
Shame (Featured Cast). R-789; C-885.

WILLIAM FARNUM SERIES.

The Scuttlers (Six Reels). R; Vol. 47, P-1084; Vol. 48; C-R, P-46.
His Greatest Sacrifice. R-205; C-267.
Perjury. 8,372 Feet. R-932.

PEARL WHITE SERIES.

The Mountain Woman (Six Reels). R; Vol. 48, P-725; C-R, P-1033.
Know Your Men (Six Reels). R; Vol. 49, P-516; C-R, P-581.
Beyond Price. R-326.

TOM MIX SERIES.

The Hornet's Nest.
A Ridin' Romeo. R-640; C-291.
The Big Town Round-Up. R-339; C-395.
After Your Own Heart. R-828; C-885.

WILLIAM RUSSELL SERIES.

Bare Knuckles. R-311; C-R, Vol. 49, P-360.
Colorado Pluck. R-207; C-387.
Children of the Night (William Russell). R-845; C-395.
Singing River, R-731.

SHIRLEY MASON SERIES.

Wing Toy. R; Vol. 48, P-816; C-R, Vol. 49, P-135.
The Lamplighter. Vol. 49; R-878; R-47.
The Mother Heart R-748; C-803.
Lovetime. R-439; C-589.
Ever Since Eve, R-732.

GEORGE WALSH SERIES.

Number 17. R-86; C-149.
Dynamite Allen. R-311; Vol. 49, P-43; C-8, P-135.
From Now On.

20TH CENTURY BRAND.

Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414; C-R, P-705.
The Blushing Bride (Eileen Percy). R; Vol. 49; P-192; C-R, Vol. 49, P-360.
The One-Man Trail (Buck Jones). R; Vol. 49, P-626; C-R, P-705.
While the Devil Laughs (Louise Lovely). R; Vol. 49, P-625.
Big Town Ideas (Eileen Percy). R-749; C-189
Get Your Man (Buck Jones). R-536; C-47.
Hearts of Youth (Harold Goodwin).
The Tomboy (Eileen Percy). R-208; C-267.
Straight from the Shoulder (Buck Jones). R-112; C-395.
Live Wires (Johnnie Walker and Edna Murphy). R-235; C-589.
Maid of the West (Eileen Percy). R-540; C-589.
To a Finish (Buck Jones). R-929.

SERIAL.

Fantomas (Serial—Twenty Episodes). R; Vol. 48, P-218.

SUNSHINE COMEDIES.

(Two Reels Each.)

The Simp. C-Vol. 49, P-513.
The Big Secret. C-Vol. 49, P-630.
The Hayseed. R-328.
Hold Me Tight.
An Elephant's Nightmare.
Chase Me.
Farmyard Follies.
Three Good Pals. R-751.
Aint Love Grand. R-338.

CLYDE COOK COMEDIES.

(Two Reels Each)

The Jockey. C-Vol. 49, P-630.
Don't Tickle.
All Wrong.
The Guide. R-639.

MUTT AND JEFF CARTOONS.

(One Reel)

Dr. Killjoy. Vol. 49, C-310.
A Rare Bird.
Flivvering.
Gum Shoe Work.
The Lion Hunters.
The Glue Factory.
Cold Tea.

FAMOUS PLAYERS-LASKY

The Love Special (Wallace Reid). 4,855 Ft. R; Vol. 49, P-516; C-R, P-581.
The Great Day (Hugh Ford-British Production). 3,827 Ft. R-757.
What Every Woman Knows (Wm. DeMille Production). 6,675 Ft. C-R, Vol. 49, P-360; R; Vol. 49, P-192.
The Home Stretch (Ince-Douglas McLean). 4,512 Ft. R-91; C-267.

May.

The City of Silent Men (Thomas Meighan). 6,199 Ft. R-759, C-R, 823.
Proxies (Cosmopolitan Production). 6,283 Ft. R; Vol. 49, P-881; C-947.
Old Jo (Dorothy Gish). 4,956 Ft.
King, Queen, Joker (Sid Chaplin). 5,016 Ft. R-846; C-291.
Too Wise Wives (Lois Weber Production). 5,164 Ft. R-430; C-395.
Sacred and Profane Love (Elsie Ferguson). 5,964 Ft. R; Vol. 49, P-994; R-47.
Sentimental Tommy (John S. Robertson Special). 7,575 Ft. Vol 49, P-626; C-R, 705.
Deception (European Production). 7,799 Ft. R; Vol. 49, P-989; C-47.

June.

The Traveling Salesman (Roscoe Arbuckle) 4,514 Ft. R-88, C-149.
The Wild Goose (Cosmopolitan—6,494 Ft.) R-322, C-459.
White and Unmarried (Thomas Meighan—4,458 Ft.). R-642; C-699.
Appearances (Donald Crisp British Productions—5,336 Ft.). R-112; C-395.
One a Minute (Douglas MacLean). R-746. C-189. 4,510 Ft.
The Bronze Bell (Ince—Vance Production). R-237; C-395.
Sham (Ethel Clayton—4,888 Ft.). R-431.
A Wise Fool (George Melford Production—6,768 Ft.). R-640; C-699.
The Golem (German Production). R-116; C-291.

July.

The Woman God Changed (Cosmopolitan Prod.) 6,306 Ft. R-538, C-803.
Too Much Speed (Wallace Reid). 4,629 Ft. R-750; C-789.
The Mystery Road (Paul Powell-British Production). R-635. 4,956 Ft. C-695.
Life (Wm. A. Brady Prod.). R-Vol. 47, P-247, C-Vol. 47; P-580; 4,838 Ft.
Behind Masks (Dorothy Dalton). 4,147 Ft. R-340; C-395.
The Lost Romance (Wm. DeMille Prod.). 6,443 Ft. R-325.

August

The Princess of New York (Donald Crisp-British Prod.). 6,000 Ft.
The Whistle (Wm. S. Hart). 5,389 Ft. R-Vol. 49; P-627; C-705.
Passing Thru (Douglas MacLean-Ince Prod.).
The Conquest of Canaan (Thomas Meighan). 7,015 Ft. R-441; C-493.
Wealth (Ethel Clayton). 5,141 Ft. R-237; C-789.
Crazy to Marry (Roscoe Arbuckle). 4,693 Ft. C-789.
The Great Moment (Gloria Swanson). R-635; C-695.
Experience (Richard Barthelmess). R-827.
At the End of the World (Betty Compson). 5,729 Feet. R-929.

MACK SENNETT COMEDIES.

April 16—Officer Cupid. R-204.
April 24—Away from the Steerage. R-234; R-730.

ARBUCKLE COMEDIES.

The Sheriff.
A Desert Hero.

VANDENBURGH SERIES.

(One Reel Each)

May 1—The Lion Killers.
May 15—Slaying the Hippopotamus.
May 29—The Land of Pygmies.

BURTON HOLMES.

(One Reel Each)

Spanish Children.
In the Rice Fields of Japan.
The Road to the Pyramids.
Calling on the Sphinx.
In Barcelona. R-831.
In Shanghai and Macao.
Spanish Holidays.
Solomon's Temple.
Toledo and Segovia.

PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Ruth Roland stars in the "Avenging Arrow" Serial. George B. Seitz and June Caprice star in "The Sky Ranger" Serial. Juanita Hansen is star of "Yellow Arm" Serial.

Week of July 3.

No. 10 of The Sky Ranger (Trapped).
No. 3 of The Yellow Arm (The Strange Disappearance).
You're Next (One-reel Rolin Comedy—Pollard). R-111.
Without Benefit of Clergy (Six-Reel Drama—Brunton). R-114; C-291.
The Rooster and the Eagle (Two-third Reel Cartoon Fable).

Week of July 10

No. 11 of The Sky Ranger (The Seething Pool).
No. 4 of The Yellow Arm (At Bay).
The Bike Bug (Snub Pollard-One Reel Comedy). R-338.
Ants and the Grasshopper (2-3 Reel Fable).

Week of July 17.

No. 12 of The Sky Ranger (The Whirling Menace).
No. 5 of The Yellow Arm (Danger Ahead).
At the Ringside (Snub Pollard—One-Reel Comedy). R-440.
Cats at Law (2-3-Reel Fable). R-437.
Bliss (Harold Lloyd—One-Reel Reissue). R-437.

Week of July 24.

No. 13 of The Sky Ranger (At the Last Minute).
No. 6 of The Yellow Arm (A Nest of Knaves).
No Stop-Over (Snub Pollard — One-Reel Comedy).
The American Badger (Bob and Bill Series—One-Reel Educational).
The Flirt (One-Reel—Harold Lloyd Reissue)
The Lioness and the Bugs (2-3-Reel Cartoon Fable).

Week of July 31.

No. 14 of The Sky Ranger (Liquid Fire).
No. 7 of The Yellow Arm (In the Dead of Night).
The Money Maniac (Perret Production). R-540; C-645.
What a Whopper (Snub Pollard—One-Reel Comedy). R-732.
All Aboard (Harold Lloyd Reissue—2-3 Reel). R-636.
The Country Mouse and the City Mouse (One-Reel Cartoon Fable). R-732.

Week of August 7.

No. 15 of the Sky Ranger (The Last Raid).
No. 8 of the Yellow Arm (Smuggled Aboard).
Teaching the Teacher (Snob Pollard—One Reel Comedy). R-730.
The Tip (One Reel—Harold Lloyd Reissue).
The Cat and the Canary (2-3 Reel Cartoon Fable).

Week of August 14.

No. 9 of The Yellow Arm (The Kingdom of Deceit).
The Black Ace (Edgar Jones—2 Reels—Drama).
Spot Cash (Pollard—One Reel—Comedy).
Rainbow Island (Lloyd—One Reel—Reissue).
The Fox and The Crow (2-3 Reel Cartoon—Fable).

Week of August 21.

No. 10 of the Yellow Arm (The Water Peril).
The Secret of Butte Ridge (Tom Santschi—2 Reel Drama).
The Mountain Lion (Bob and Bill Series—1 Reel).
Name the Day (Pollard Comedy—1 Reel).
Move On (Harold Lloyd Re-issue—One Reel).
The Donkey in the Lion's Skin (2-3 Reel Cartoon Fable).

Week of August 28.

No. 11 of the Yellow Arm (Pawns of Power).
The Mayor of Misery (Edgar Jones—2 Reel Drama).
Stop Kidding (Eddie Boland—1 Reel Comedy).
By the Sad Sea Waves (Harold Lloyd Reissue—1 Reel).
Mice at War (2-3 Reel Cartoon Fable).

Week of September 4

No. 12 of The Yellow Arm (The Price of a Throne).
The Wolver (Tom Santschi—Two Reel Drama).
The Jail Bird (Snub Pollard—One Reel Comedy).
Over the Fence (Harold Lloyd—One Reel Reissue).

CURRENT FILM RELEASE DATES

R-C PICTURES

Seven Years' Bad Luck (Max Linder). R-87; C-149.
What's a Wife Worth? (Cabanne Production—Six Parts). R-432.
Good Women (Gasnier Production — Six Parts). R-208; C-803.
Nobody's Kid (Mae Marsh). R-322; C-695.
If Women Only Knew (Six Parts). R-542; C-885.
Beach of Dreams. R-541; C-189.
Black Roses (Sessue Hayakawa). R-88; C-149.
Salvage (Pauline Frederick). R-433; C-803.
Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels. R-537; C-47.
The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (6 Parts). (Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick). Six Reels. R-931.
Shams of Society (Walsh-Fielding Prod.). Six parts.
A Wife's Awakening (Gasnier Prod.). Six parts.

GOLDWYN DISTRIBUTING

Song of the Soul (Vivian Martin). R; Vol. 46-1155; C; Vol. 47-36.
Prisoners of Love. R; Vol. 48; P-594; C-R, P-668.
Guile of Women. R; Vol. 49; P-194; C-R, Vol. 49; P-360.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
What Hapened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409. C-695.
A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Rt.; Vol. 49; C-R, 823.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
An Unwilling Hero (Will Rogers). C-789; R-440.

GOLDWYN-BRAY.

(One Reel.)

Chemical Inspiration and Cartoon.
Safe Combination and Cartoon.
The City That Never Sleeps (Powell Expedition).

CAPITOL COMEDIES.

Home Brewed Youth. C; Vol. 49, P-630.
June 5—Why Worry?
June 19—Nothing to Think About.
July 3—Take It Easy.

GOLDWYN-INTERNATIONAL COMICS.

Too Much Pep.
Fatherly Love.
The Chicken Thief.

EDGAR COMEDIES.

Get Rich Quick Edgar. C; Vol. 49, P-513.
Edgar the Detective. C-876.
Edgar's Feast Day. R-438.

ASSO. PRODUCERS

Devotion. R-340; C-493.

THOMAS H. INCE PRODUCTIONS.

Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O'Mine. R-747; C-47.
Cup of Life.

J. PARKER REED, JR.

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.
Home Talent. R-752; C-189.
She Sighed by the Seaside (Two Reels).
Made in the Kitchen (Two Reels).
Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin). R-729.

J. L. FROTHINGHAM.

The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-885.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Selig-Rork.

The Northern Trail. R-111.
The Policeman and the Baby. R-111.

Chester Comedies.

(Two Reels.)

Ready to Serve. R-338.
Snooky's Wild Oats. R-112.

Christie Comedies.

(Two Reels.)

Man vs. Women. R-751.
Scrappily Married. R-845.
The Reckless Sex.
Nothing Like It. R-829.

Torchy Comedies.

Torchy's Double Triumph. R; Vol. 49, P-413.
Torchy's Promotion.

Mermaid Comedies.

Bang. R-643.
Robinson Crusoe, Ltd. R-111.
Holy Smoke. R-339.

Vanity Comedies.

Spooners. R-746.
How She Lied. R-112.
Ninety Days of Life. R-439.
Chicken Hearted. R-831.

Specials.

Valley of Ten Thousand Smokes (One Part).
Modern Centaurs (One Part).

Robert C. Bruce Series.

Voices of the Sea. C; Vol. 49, P-629.
The Merry Little Put Put. R-326.

Chester Outing Scenics.

The Red Trail's End.
Music in the Air. R-830.

Gayety Comedies.

Here Pro Tem. R-235.
Assault and Flattery. A-439.
Wild and Willy. R-732.

Chester Screenics.

From Dear to Dam.
Buzz-z-.

Miscellaneous.

Golf (Slow Motion).
Dixie. R-643.

Punch.

The Love Egg. R-111.

REALART PICTURES

Out of the Chorus (Alice Brady). R; Vol. 49; P-517; C-R, P-581.
Her First Elopement (Wanda Hawley). R-88; C-149.
Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627; C-947.
The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.
The Magic Cup (Constance Binney). R-86; C-267.
Sheltered Daughters (Justine Johnstone). R-209.
Two Weeks With Pay (Bebe Daniels). R-541; C-699.
A Kiss in Time (Wanda Hawley). R-846; C-291.
The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney). C-589.
Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-885.
A Heart to Let (Justine Johnstone). R-686; C-695.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
Little Italy (Alice Brady). R-539; C-695.
The March Hare (Bebe Daniels). R-538; C-695.
Her Sturdy Oak (Wanda Hawley). R-828; C-885.
One Wild Week (Bebe Daniels).
Little Italy (Alice Brady).
The Land of Hope (Alice Brady). R-114; C-695.

AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-995.
Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

UNIVERSAL FILM MFG. CO.

JEWELS.

Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R, Vol. 48-465.

JEWEL COMEDIES.

Blue Sunday (Lyons-Moran).
Roman Romeos (Lyons-Moran).
A Monkey Movie Star (Joe Martin).

SPECIAL ATTRACTIONS.

Desperate Trails (Harry Carey). R-115; C-291.
The Kiss (Carmel Myers). R-236; C-395.
Short Skirts (Gladys Walton). R-340; C-395.
Man Trackers (George Larkin). D-437; C-493.
Luring Lips (Edith Roberts). R-539; C-589.
Danger Ahead (Mary Philbin). R-732; C-789.
A Daughter of the Law (Carmel Myers). R-828; C-885.
Opened Shutters (Edith Roberts). R-931.

SERIALS.

The Diamond Queen (Eileen Sedgwick).
The White Horseman (Art Acord).
Do or Die (Eddie Polo).
The Terror Trail (Eileen Sedgwick).

WESTERN DRAMAS.

(Two Reels Each.)

The Shadow of Suspicion (Eileen Sedgwick).
The Man Who Woke Up (Hoot Gibson).
Beating the Game (Hoot Gibson).
Both Barrels (Jack Perrin).
The Valley of Rogues (Jack Perrin).
The Danger Man (Jack Perrin).
Range Rivals (M. K. Wilson).
The Rim of the Desert (Jack Perrin).

CENTURY COMEDIES.

(Two Reels Each.)

The Smart Alec (Harry Sweet).
Third Class Male (Charles Dorety).
The Whiz-Bang (Bud Jameson).
Golfing (Brownie, the Dog).
Alfalfa Love (Brownie the Dog).
In Again (Harry Sweet).
High Life (Harry Sweet). R-831.
The Clean Up (Baby Peggy Jean).
Hold Your Breath (Charles Dorety).

STAR COMEDIES.

(One Reel Each.)

An Awful Bull (Billy Fletcher).
The Skylark.
While New York Snores (Billy Fletcher).
The Champ (Billy Fletcher).
A Model Made.
Twelve Hours to Live.
His Unlucky Berth.

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS.

Penny of Top Hill Trail (Bessie Love). R-89; C-267.
Hearts and Masks. R-209.
The Servant in the House. Vol. 46, P-248.
Dangerous Toys. R; Vol. 49, P-989.
Snooky's Twin Troubles (2 Reels). R-830.

MONTE BANKS COMEDIES.

His First Honeymoon.
Bride and Gloom.
In and Out.
Peaceful Alley. R-830.

HALLROOM COMEDIES.

(Two Reels.)

Their Dizzy Finish. R-641.
Circus Heroes. R-848.
A Chile Romance. R-111.
Friday the Thirteenth. R-237.
We Should Worry. R-436.

Serial.

Miracles of the Jungle.

CURRENT FILM RELEASE DATES

PIONEER FILM CORP.

Indiscretion (Florence Reed—Six Reels).
A Man There Was (Victor Seastrom—Six Reels). R; Vol. 43; P-1682.
Beyond the Crossroads (Ora Carew—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.
A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (15 Episode Serial).
Oh! Mary Be Careful (Madge Kennedy).
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

W·W·HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

ZANE GREY PICTURES, INC.

The U. P. Trail (All-Star—Seven Reels.) R-434; Vol. 47, P-386; C-R, P-580.
The Man of the Forest. R-434, C-603.

J. PARKER READE, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; P-639; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTONS.

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.
The Face of the World. R-538; C-589.

J. L. FROTHINGHAM PRODUCTIONS.

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN.

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.
The Journey's End. R-113; C-589.

RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

METRO PICTURES CORP.

Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels. R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doralina—Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-747; C-47.
Home Stuff. C-47; R-747.
Fine Feathers. R-847; C-493.
Over the Wire (Alice Lake). R-116; C-943.
The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
The Conquering Power (Rex Ingram Prod.). R-339; C-493.
Big Game (May Allison). 6 Reels. R-829.
A Trip to Paradise (Bert Lytell) 6 Reels.
The Match Breaker (Viola Dana).

NAZIMOVA PRODUCTIONS

Camille.

C. E. SHURTLEFF, INC.

Mar. 14—The Little Fool (Star Cast). R; Vol. 49; P-411; C-R, P-469.

S-L PRODUCTIONS.

Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

BUSTER KEATON COMEDIES.

February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

FIRST NAT'L EXHIBITORS

Jim the Penman (Lionel Barrymore). R; Vol. 49, P-518; C-R, P-581.
Love, Honor and Behave (Mack Sennett Production). C-R; Vol. 49, P-469; R-515.
The Passion Flower (Norma Talmadge). 6,953 Ft. Vol. 49, R-758; C-R, P-823.
The Oath (R. A. Walsh). R; Vol. 49, P-881, C-947.
Not Guilty (Sidney Franklin Production).
The Girl in the Taxi (The Carter DeHavens).
Bob Hampton of Placer (Marshall Neilan Production). R-90; C-267.
Gypsy Blood (Pola Negri). R-321; C-387.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-536.
The Sky Pilot (Cathrine Curtis Productions) R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 feet). R-641, C-803.
Peck's Bad Boy (Jackie Coogan). R-87, C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Golden Snare (Curwood Production). R-438; C-943.
Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234; C-395.
The Sign on the Door (Norma Talmadge). R-541; C-789.
Nobody (Jewel Carmen-Roland West Prod.). R-636; C-695.
The Child Thou Gavest Me (Stahl prod.).
A Midnight Bell (Charles Ray). R-831; C-885.
Toonerville's Fire Brigade (2 Reels). R-830.
Wedding Bells (Constance Talmadge). R-930.

"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.
The Oath (R. A. Walsh Prod.).

L·J·SELZNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES.

Poor, Dear Margaret Kirby. 5,500 Ft. R; Vol. 49, P-411; C-R, 823.
The Miracle of Manhattan. R-92; C-267.
The Girl from Nowhere. R-539.
Remorseless Love. R-827.

EUGENE O'BRIEN STAR SERIES.

Worlds Apart. L-5,980 Ft. R-206.
Gilded Lies. R-878; C-387.
The Last Door. R-431; C-589.
Is Life Worth Living? R-541.

OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5.261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639.

CONWAY TEARLE STAR SERIES.

Bucking the Tiger. R-206; C-387.
The Fighter. R-830.

SPECIAL PRODUCTIONS.

The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.
Who Am I? R-440.
The Midnight Patrol. R-441.

NORMA TALMADGE (REISSUE).

Ghosts of Yesterday.

SHORT SUBJECTS.

(Released by Select.)

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

SELECT.

The Servant Question (William Collier).
Just Outside the Door (Edith Hallor).

REPUBLIC.

The Great Shadow (Six Reels).
Man's Plaything.

ASSO. EXHIBITORS

FEATURES.

The Riddle: Woman (Geraldine Farrar).
The Devil (George Arliss).
What Women Will Do (Anna Q. Nillson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES.

(Two Reels Each.)

Now or Never.
Among Those Present.

VITAGRAPH

SPECIAL PRODUCTIONS.

Black Beauty (Jean Paige). R; Vol. 48, P-555; C-R, P-668.
The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford.

ALICE JOYCE.

Cousin Kate. Vol. 48, P-598; C-R, Vol. 49, P-581.
Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.
The Inner Chamber (Six Parts).

CORRINE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.
What's Your Reputation Worth? R-759; C-R, 823
The Single Track.
Moral Fibre.

EARLE WILLIAMS.

The Romance Promoters.
It Can Be Done. R; Vol. 49, P-991; C-395.
The Silver Car. R-541; C-47.
Lucky Carson.
Bring Him In

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991.
The Secret of the Hills

ALICE CALHOUN'S PRODUCTIONS.

The Charming Deceiver. R; Vol. 49, P-994; C-493.
Closed Doors. R-433; C-803.
Peggy Puts It Over.
The Rainbow.
The aMtrimonial Web.

LARRY SEMON COMEDIES.

The Rent Collector. R-881; R-429.
The Bakery. R-642.
The Fall Guy.
The Bell Hop.

JIMMY AUBREY COMEDIES.

The Mysterious Stranger.
The Nuisance.
The Back Yard.
The Applicant.
The Riot.

CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

SERIAL.

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49, R-877.

MISCELLANEOUS RELEASES

ALL-AMERICAN FILM CO.

The Spirit of '76. R-634.

KINETO COMPANY OF AMERICA, INC.

Kineto Reviews.

(Released Through National Exchanges, Inc.)
(One Reel.)

Morocco the Mysterious. R-204.
Naturalist's Paradise. R-210.
Birds of Crags and Marshes. R-204.
Peculiar Pets. R-204.
Down in Dixie.

Second Series.

Was Darwin Right?
Bonnie Scotland.
Birds of Crags and Marshes. R-204

CURRENT FILM RELEASE DATES

CHARLES URBAN'S MOVIE CHATS.

(Released Through State Rights Exchanges.)

First Series from No. 1 to 226, inclusive (One Reel).

Second Series from No. 27 to 52, inclusive (One Reel).

MAX LINDER.

Be My Wife. R-750.

MARC KLAW, INC.

J' Accuse. C-495.

U. S. NAVY.

Our Navy in Action (Two Reels). R-751.

NATIONAL EXCHANGES, INC.

Welcome Children.

Shadows of the West (Hedda Nova).

The Lotus Blossom.

The Great Reward (Serial—Francis Ford and Ella Hall).

King Cole Comedies (One-Reel Each—Bobby Burns).

Sun Comedies (Edna Shipman and John Junior).

Kineto Reviews (One-Reel Educational).

F. B. WARREN CORP.

The Blot (Lois Weber Production). R-930.

TEMPLE PRODUCING COMPANY.

Johnny Ring and The Captain's Sword. 4,670 Feet.

RUSSELL PRODUCTIONS

Frank Briadwood Series (Two Reel Westerns).

Leon Maloney Series (Two Reel Westerns).

CAPITAL FILM COMPANY.

Ranger and the Law (Lester Cuneo).

Lone Hand Wilson (Lester Cuneo).

Fritzi Ridgeway Series (Two Reel Westerns)

Neal Hart Series (Two Reel Westerns).

Helen Gibson Series (Two Reel Westerns).

Al Jennings Series (Two Reel Westerns).

Capital Two Reel Comedies.

Witches Lure (All Star Cast).

UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-P, P-1002; Ex. Vol. 48, P-62; Vol. 48, P-161.

Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.

March—The Nut (Douglas Fairbanks) R-309; Ex. Vol. 48, P-1043.

Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.

Through the Back Door (Mary Pickford). R-439; C-495.

Carnival (Harley Knoles Prod.). 6,000 Ft. R-113; C-395.

ARROW FILM CORP.

Features.

Headin' North (Pete Morrison).

Cyclone Bliss (Jack Hoxie). R-92.

Dead or Alive (Jack Hoxie).

The Sheriff of Hope Eternal (Jack Hoxie). R-115.

The Star Reporter.

The Stranger in Canyon Valley.

Dangerous Paths (Neva Gerber).

The Yankee Go-Getter (Neva Gerber).

God's Country and the Law (Curwood Productions).

Screenart Series.

Serials.

The Blue Fox (Anna Little). R-539.

Thunderbolt Jack (Jack Hoxie).

Comedies.

Broadway Series.

Hank Mann Series.

Spotlight Series.

Novelty.

Sport Pictorials (One Reel Each).

STATE RIGHT RELEASES

ADVENTURES OF TARZAN SERIAL SALES CORP.

Adventures of Tarzan (Serial—Fifteen episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS.

The Lonely Heart (Kay Laurell).

ALLIED DISTRIBUTING CORPORATION.

Alt and Howell Comedies.

(Two Reels Each.)

Apr. 15—Pure and Simple.

May 15—Liquorish Lips.

AYCIE PICTURES CORPORATION.

False Women.

Under Western Skies.

Series of ten two-reel Westerns.

Series of six one-reel Charley Cartoons.

AYWON FILM CORP.

The Fighting Breed (Snowy Baker). R-930.

The Jack Rider (Big Boy William). R-930.

BLANCHFIELD.

The Tell Tale Eye (Allen Russell).

CELEBRATED PLAYERS FILM CORP.

(Gump Cartoons.)

Jilted and Jolted.

A Terrible Time.

Celebrated Comedies

(One Reel.)

Love and Law.

Mixed Pickles.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum). R-434.

The Struggle (Franklyn Farnum). R-89.

EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.

Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.

Straight from Paris (Clara Kimball Young). R-876.

The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.

Hush (Clara Kimball Young). R-87; C-149.

Charge It (Clara Kimball Young). R-848.

Heedless Moths (Audrey Munson). R-748.

COMMONWEALTH.

The Hidden Light (Dolores Cassinelli). R-877.

CIRCLE FILM ATTRACTION.

The Devil's Confession. R; Vol. 49, P-44.

C. B. C. FILM SALES.

Screen Snapshots (Twice a Month).

Star Ranch Westerns (Every Two Weeks—Two Reels).

Heidi (Two-Reel Prizma).

The Nightingale of Paris (French Drama—Zany Mieus).

Pirates of the West (Two Reels—C. Edward Hatton). C-754.

Screen Snapshots No. 22. C-754.

Queen of Hearts (Two Parts). R-207.

Screen Snapshots No. 23 (R-204).

Hall Room Boys-Comedies.

(Two Reels).

High and Dry. R-309.

Tough Luck. R; Vol. 49, P-409.

In Bad Again. R-204.

GEORGE H. DAVIS.

Isobel, or The Trail's End. R; Vol. 47, P-645; Ex. Vol. 49, P-156.

EXPORT AND IMPORT FILM COMPANY.

The Mask (Seven Reels—Hedda Nova-Jack Holt). R-91; C-695.

Kazan (Seven Reels—Curwood Story). R-85; C-189.

THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.

The Ne'er-Do-Well (Reissue—Seven Reels).

The Spoilers (Reissue—Nine Reels).

Jimmy Callahan Comedies (Twelve Two-Reelers).

FILM DISTRIBUTORS LEAGUE

(Reissues)

Aug. 28—Manhattan Madness (Douglas Fairbanks).

Sept. 4—Market of Vain Desire (H. B. Warner).

Sept. 11—Jungle Child (Dorothy Dalton).

Sept. 18—American Aristocracy (Douglas Fairbanks).

Sept. 25—The Gun Fighter (Wm. S. Hart).

GRAPHIC.

Mother Eternal (Vivian Martin—Seven Reels). R; Vol. 49, P-990; C-45.

HOWELL SALES CO.

The Hope Diamond Mystery (Serial).

You Find It Everywhere. R; Vol. 49, P-418; C-R, P-581.

JAXON FILM CORP.

The Rich Slave. R-747.

PINNACLE PRODUCTIONS.

Skyfire (Neal Hart) R-324.

Danger Valley (Neal Hart). R-433.

March 15—God's Gold (Neal Hart).

Pinnacle Comedies.

Why Change Your Mother-in-Law?

Shimmy Isle.

HERZ FILM COMPANY.

The Love Slave (Lucy Doraine). Vol. 48, P-817.

GAUMONT COMPANY.

In the Clutches of a Hindoo (Serial).

The Fall of a Saint. Vol. 46, P-690.

JOE HORWITZ.

Dollars and Destiny (Paul Capellani).

J. W. FILM CORPORATION.

Every Man's Price (Grace Darling).

HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

JANS PICTURES.

Man and Woman.

The Amazing Lovers.

RICHARD KIPLING.

Outlawed. R-327.

The Battlin' Kid.

VICTOR KREMER.

Handicap (Six Reels).

Why Tell (Henry Miller—Six Reels).

GEORGE KLEINE.

Quo Vadis (Eight Reels).

Julius Caesar (Six Reels).

Conquest Programs (Eleven Programs Totaling Eighty Reels).

BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

PACIFIC FILM COMPANY.

George Ovey Comedies (Single Reel—Every Two Weeks).

Vernon Dent Comedies (Single Reel—Every Two Weeks).

Irene Hunt Newspaper Stories (Two Weels—Every Two Weeks).

The Call of the Wild. R-323.

PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).

Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).

Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

C. B. PRICE CO., INC.

Your Daughter—And Mine (All-Star Cast). Vol. 48, P-964.

His Pajama Girl. R-321.

PRIZMA INCORPORATED.

Danse Du Ventre.

The Sweetest Story Ever Told.

Gardens of Normandy. C; Vol. 49, P-625.

A Day with John Burroughs. C-754.

PRODUCERS' SECURITY CORPORATION.

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.

Diane of Star Hollow. R-880, C-47.

On the Trail (Two-Reels). R-438.

SUN-LITE COMEDIES.

Bride and Broom. R-732.

Baby-Baby.

Mother's Lamb.

Don't Mary.

REELCRAFT PICTURES.

Aladdin Comedies

(One Reel Each.)

Tuning Up.

Washed Out.

Hot Cakes.

Scream Street.

Lion Liars.

Mirth Comedies.

(Two Reels Each.)

Sweet Daddy.

Chick Chick. R-634.

Chick Chick.

Vacation.

RADIOSOUL FILMS.

You and I. R-310; C-R, Vol. 49, P-860.

M. B. SCHLESINGER.

Things Men Do. R; Vol. 49, P-628.

SONORA FILMS.

The Twice-Born Woman. R-235. C-789.

Tradition. R-441.

SUNRISE PICTURE CORPORATION.

The Price of Silence (Peggy Hyland). Vol. 48, P-150; C-R, P-282.

SUNNY WEST FILMS.

Judge Her Not. R-235.

TRI-STAR PICTURES COMPANY.

Dazzling Miss Davidson (Marjorie Rambeau).

How a Woman Loves (Marjorie Rambeau).

She Paid (Marjorie Rambeau).

Mrs. Balfame (Nance O'Neil).

WESTERN PICTURES EXPLOITATION.

A Dangerous Pastime.

That Something. R-758.

Scattergood Stories (Two Reel Comedies).

WILK AND WILK.

(Lee Kids Comedies).

The Circus Imps.

The Dixie Madcaps.

WORLD FILM CORPORATION.

Whispering Shadows (Lucy Cotton).

The Wakefield Case (Herbert Rawlinson). R-757.

PROJECTION

By F. H. RICHARDSON

For Mazda Men

I was given the name of Al J. Reith, projectionist, Dorchester, Mass., as one who had been handling Mazda light source for quite some time. I wrote something like a dozen Mazda projectionists, asking them what points they thought should be covered in compiling instructions for Mazda projectionists—in other words what features of Mazda projection are apt to puzzle one who first takes charge of Mazda, or, for that matter, one who has had some experience with it.

Out of the dozen, Brother Reith is the one man who has, to date, answered very fully and completely.

Here is what he has to say:

I am in receipt of your letter requesting my view as to what points should be covered in the instructions on Mazda light source. I am afraid you have, to a certain extent, been misinformed as to my experience with Mazda. It covers only about a year, and when I look back at the experiences of my first year handling the A. C. projection arc, I find that I did not know a great deal more about it than I do about Mazda, for the simple reason that I have not reached the point where I am able to bring the standard of Mazda screen illumination up to that supplied by a well handled A. C. arc.

Much in Mazda's Favor

However, aside from that I think there are so many things in favor of Mazda as against the A. C. arc, that I predict the future will see Mazda firmly intrenched in most motion picture theatres where the A. C. arc is now in use.

The only really serious trouble I had with Mazda was to determine the difference in light intensity between a lamp that had been used for some time and a new lamp. In other words, to determine when a lamp had deteriorated sufficiently to justify the installation of a new one, although the old one had not yet burned out.

Also, in connection with that point, to know at what amperage an old lamp must be operated in order to give screen illumination equal to that supplied by a new one. In other words, suppose two old lamps to be in place on both projectors. The one on No. 2 burns out, necessitating the installation of a new lamp. Question: At what voltage must the new one be operated in order to equal the screen illumination of the old one, so that there will be no marked difference at change over?

Balancing the Lamps

It took me quite some time to dope out some plan of doing this. Now I make it a practice to balance my lamps every week in the following way:

I clamp a small piece of sheet iron under the tension springs so that it covers the upper half of the aperture of projector No. 1, and a similar piece so that it covers the lower half of the aperture in projector No. 2.

I then raise the fire shutters and turn the revolving shutters so that the lenses are open, and projects the beam of light from both projectors to the screen, the light from projector No. 1 covering the lower half of the screen and the light from projector No. 2 covering the upper half. I think you will get my idea.

I then so adjust the amperage of the two lamps that the screen illumination from each will be the same, or nearly so. This will mean increasing the amperage of the old lamp, possibly beyond its capacity. It will shorten the life of the lamp, but that is necessary in order to secure the result.

I might say that if it is necessary to move the needle of the ammeter past the danger mark indicated on the dial of the ammeter by more than one ampere, I replace the old lamp with a new one, because the melting point of the filament is about 3,200 F., and the excess current would soon burn it out.

The projectionist who is about to handle Mazda for the first time should be very particular to bring the control back to the starting point before turning the current on the lamp again. I ruined more lamps by neglecting this small, but extremely important item, than in any other way.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Lining Up the Filament

With the method of lining up the lamp filament I know you are familiar; also lining up the lamp with the optical system clear through to the screen. The adapter I think could be improved.

There are times when the lamp will not light on account of the poor contact due to expansion through heating. I have had occasion to file the hard rubber base so that the adapter will slide more freely, at the same time making good electrical contact.

Thus far I have not been able to reach the 100-hour mark on any lamps without showing a yellowish tint on the screen.

We are now using Kollmorgen lenses, and I must admit that they are a wonderful improvement, though I am of the opinion that the focus is not so good on the outer edges when using this size lens. I have found that in actual practice the No. 2 lens is very sensitive. The slightest turn will make considerable difference.

The make and break switch inside of the transformer may give some trouble, such as glueing to the contact points so that it will not cut off the flow of current when the handle is thrown back.

It is necessary to remove the casing and insert a small hook up into the small blade, and pull it out, after which by forcing a small screwdriver blade between the knife blades to spread them slightly, the switch will operate freely. It may be necessary to replace the switch, which can be done very readily by using an angle screwdriver. The job can be done in about fifteen minutes.

When Installing New Lamps

When installing new lamps for the first time I make it a practice to allow my filament image to rest 1-16 of an inch on the left hand side of the aperture, just inside the cooling plate. I then place a piece of white cardboard over the cooling plate, allowing an image of the lamp filament to show up quite clearly. I then bring the reflected image to position, which will show whether it is too large or too small. Releasing the knob at the top of the lamphouse allows you to revolve the knob at the back of the lamp.

You are now all set to match up the filament image of the lamp and the mirror reflection image. By turning knob at rear of lamphouse clockwise, the reflected image grows smaller. By turning it counter-clockwise the image is made larger. It therefore is a simple matter for the projectionist to cause his mirror image to exactly fill the dark spaces between the filaments. There, by gosh, I have got that out of my system.

I would suggest that beginners who wish to have a clear screen at all times examine the images every day, as before set forth—yes, even before each performance, because the cooling off of the lamp allows it to loosen up in the adapter, which may throw the filament out of line.

Out of Alignment

I have noticed that it does not take a great deal to throw the filament image out of line, and it may be that the prismatic lens holder may be pulled slighly toward the projectionist, causing the image to shift to the left of the cooling plate, or the lamphouse may be shoved slightly away from the projectionist, causing a displacement of the image.

I mention this because, while it is a thing that would not be noticeable with the arc, it would make a very great difference with Mazda.

Testing Mazda to line up lamp (prismatic lens) to screen occasionally, is proper procedure, because the lamphouse may loosen accidentally, and the displacement may prevent the beam of light reaching the screen in its entirety.

I usually allow the rings of light from the prismatic to focus on a piece of cardboard about ten inches from the projection lens so that by shifting the lamphouse the rings may be made to show evenly on all sides. To make the rings stand out clearly, use the knob inside the lamphouse, which holds the adapter in position and slide adapter (which holds the lamp) back and forth until you get a clear focus of the rings.

Now, Brother Richardson, I have tried to set forth some of the points important to the Mazda projectionist. As new ideas materialize, I will supply all the data I can secure. I am looking for a higher candle power lamp, though whether or not that will be accomplished, remains to be seen.

District Convention Meeting

The convention of the sixth district of the I. A. T. S. E. and the M. P. M. O., which comprises the states of Texas, Oklahoma and the western part of Lousiana, which met in Dallas, Texas, opened at the Jefferson Hotel on Monday, July 4. It was followed by a business session on Tuesday, L. M. Andler, projectionist, Liberty Theatre, Houston, Texas, acting as president in the absence of J. Barry Burke, of Fort Worth, Texas, who was unable, on account of illness, to attend.

The reports show the convention to have been a successful one, one of the main items for consideration being the present situation brought about by after-the-war conditions. This took the practical form of a discussion relative to the attitude to be assumed towards contracts to be entered into in the future. No definite action was taken, the matter being left to the various local unions to handle as they thought best. Favorable action was taken on the proposed mortuary fund.

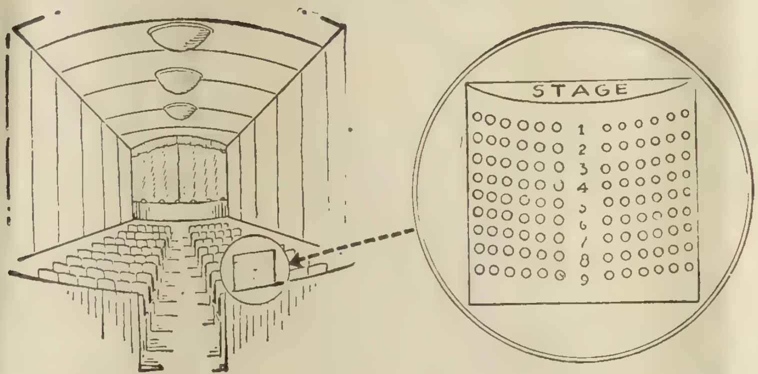
After business was disposed of, the delegates, fifty in number, made a tour of the city in automobiles, after which there was an entertainment and banquet at the Jefferson Hotel.

Visited the Palace.

Immediately after the banquet, the delegates, at the invitation of Buddy Stewart, manager of

Attention!! Theatre Owners and Live-Wires

SOMETHING NEW!!



Guerin Vacant-Seat Indicating Systems

(Patent No. 1,257,873 and other patents pending.)

WHAT IT IS: The Guerin Theatre Seating Systems are devices which indicate by means of an Indicator Board placed in an advantageous location, all of the vacant seats and the exact location of each. Seats are indicated on the board by small white "spots." When seat is vacant "spot" appears lit; when occupied, "spot" is dark. In this way, patrons and ushers can tell at a glance just how many seats are vacant, whether they are in twos, threes, etc., and in just which row located. (N. B. Individual lights are not used but these "spots" have same effect.)

WHAT IT WILL DO:

1. **Save thousands yearly by reducing number of ushers.**
2. **Mean saving of thousands yearly by promptly filling seats.**
3. **Will eliminate many annoyances and inconveniences now existing.**
4. **Save time and labor for theatres.**
5. **Patrons will be able to *choose* and occupy seats *without assistance* and *without waiting.***
6. **Will furnish super-service yet unknown in theatres.**
7. **Theatres using this system will receive public approval and their patronage.**
8. **Increase box office receipts by from $5,000 to $20,000 yearly.**
9. **Enable approximate check on box office at all times for the owner.**
10. **Safer theatres in case of fire or panic.**
11. **Patrons will not have to continually walk up and down aisles looking for seats.**

Write for our descriptive free booklet "Handling 1921 Crowds in a 1950 Way" outlining the above advantage in detail.

Live-Wire State Managers Wanted! For live, capable men, this is really a golden opportunity to get on the ground-floor of a proposition which two years hence will be a gigantic enterprise. We want good, live wire, real producers in each state—men who can handle other men. This will be worth from $10,000 to $30,000 per year to those who qualify and are accepted. In writing for particulars, state sales experience, how long in amusement field and where, present business, territory desired, whether you are financially interested in theatres, and references. This will be treated absolutely confidential.

One Real Live Exhibitor Only! THERE IS A BIG SCOOP awaiting the first theatre in each city or town to install this wonderful new system—when we begin installations. Every man, woman, and child in your town who realizes what trouble and inconvenience they put up with now in trying to locate vacant seats, will go to this "first theatre" if only merely to see WHAT IT IS AND HOW IT WORKS! DO YOU REALIZE WHAT THIS MEANS FOR YOU? We have evolved a unique "option plan" which will be allowed to only ONE theatre in each town or city. This option will guarantee the particular house to be the first in its respective city to use this marvelous system reap the golden harvest sure to follow. These options do not cost one cent and will not be sold under any circumstances. These options place the theatre under no obligations whatever and the lucky ones will hang the S. R. O. sign until EVERYBODY IN TOWN WILL HAVE SEEN THIS WONDERFUL SYSTEM OPERATE! Write today for full particulars as to how you can secure this option. Fill the blank below and mail now!

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GUERIN THEATRE SEATING SYSTEM, Inc.
Suite 903, New Hibernia Bldg., New Orleans, La.

Date ....

Gentlemen:—Kindly send me full particulars and descriptive booklet regarding your "option plan" and how I can secure same.

Name ....

Address ....

the Palace Theatre, Dallas, Texas, visited the Palace and inspected the theatre, particularly the projection room, of which Friend Stewart is rather proud. The men expressed admiration of both the room and its equipment. Many said that it was the most complete installation they had ever seen.

There are three, motor driven, type S Simplex projectors, finished in gray enamel. There is also a special Simplex spot light, and the reviewing room of the theatre is equipped with two Mazda equipped Simplex. This equipment was installed by the Lucas Theatre Supply Company, of Dallas.

If the Palace cares to send in a photograph of this room, together with further information such as the size of the observation ports, the current rectification device, if any, used, the distance of projection, details of the optical system, size of lens, ports, etc., we shall be glad to give it space.

The Precision Machine Company is to be congratulated on having placed five projectors in such an excellent theatre.

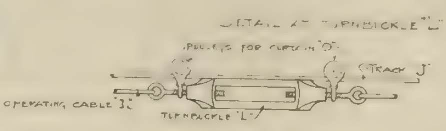
A Good Stunt

There is a machine on the market, known as the Vallen Automatic Curtain Machine, especially designed and adapted for the operation of theatre curtains. While the machine is installed at the stage, it may nevertheless be operated from the projection room, or from any other desired location, thus giving the projectionist absolute control over the curtain or curtains, which can be manipulated in any desired way, either raised straight up, pulled sideways or draped.

The starting, stopping and reversing of the motor is accomplished by means of an automatic switch, specially designed for this particular machine. If the curtain is to be handled from the projection room, a four pole switch is located therein, which same is manually operated. Closing this switch in one position will start the machine, which once started, will continue to operate and automatically stop at the proper time.

When the curtain is to be pulled away or raised, it is only necessary to close the switch, then when it is to be again dropped before the screen it is only necessary to throw the same switch in the opposite direction. Aside from throwing the switch over to start the machine, the operation is in every way automatic.

On the motor shaft is a gear operating a threaded shaft on which is a travelling head working back and forth in opposite directions from which the motor is running. Extending through this travelling head is a sliding rod with adjustable stop buttons thereon. This rod is flexibly connected with the automatic switch. The stop buttons control the limit of action of the machine. They are adjustable to any range of action, or in other words, to any size curtain.



THE TURNBUCKLE "L"
Enlarged to show how it operates

Fused Main Switch.

Besides the automatic control switch fastened at the top of the motor, is an externally operated main switch carrying fuses to protect the motor. This is located in the metal box shown in the diagram. The threaded shaft which carries the travelling head (A A in the diagram) back and forth is so constructed that in case either one of the stop buttons becomes loose, the travelling head would move to the end of the threads and stand there idle, thus preventing any damage to the machine itself. On the inside of the control box is a safety arm that is securely connected to the travelling head, so that in case the automatic switch does not manipulate at the proper time, an instant later the safety arm will throw the switch in open position and stop the motor, which cannot again be started until the fault which caused the trouble has been removed.

The cable drum is driven by a sprocket on the threaded shaft, which connects with a sprocket on the drum by means of a roller chain somewhat similar to those used on motorcycles. The drum has a worm groove in which the cable travels.

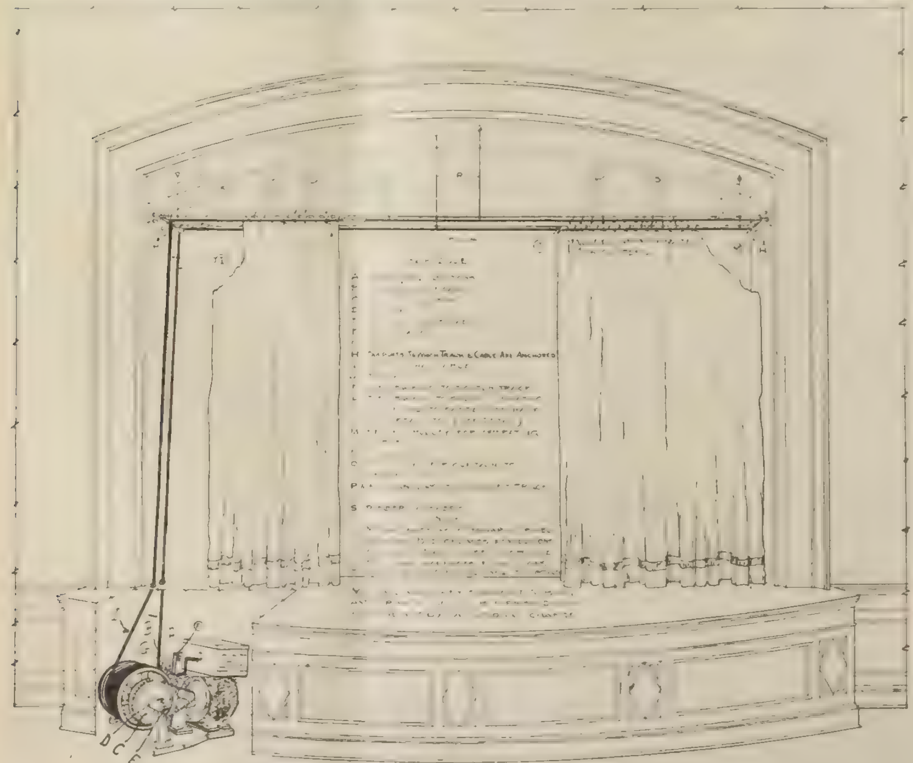
On the inside of the driven sprocket is a mechanical clutch with an adjustment extending from the end of the shaft on which it runs. This is a friction clutch, and may be adjusted to move the drum under any desired load. Its object is to protect both the curtain and the mechanical and electrical mechanism from damage, in case the curtain or the cable should in any way foul. In this case the mechanical clutch will either throw out, or slip, thus allowing the motor to run until the travelling head reaches its appointed place, when it will stop the machine.

From the foregoing it will be seen that the device is pretty thoroughly foolproof, and automatic. I most decidedly believe in a curtain before the screen. Practically all of the better class theatres have such a curtain, and there is no question but that it adds tone to the performance. The best effect is had by a cloth drop, which is hung from above the screen, fastened rigidly at the top, and divided in the center, the two sides meeting when the curtain is down. This curtain is moved back by means of cables attached to either side, somewhere about the center of its height.

Easy for Projectionist.

The controlling switch may be placed in position to be reached from working position beside either one of the projectors, so that it entails no appreciable amount of additional work for the projectionist. When he is ready to start a picture he closes the switch, at the same time starting his projector, so that the beginning of the title is actually projected on the curtains, and as the curtain swings out of the way the title is revealed on the screen.

I cannot but give a device of this kind our commendation and cordial support.



THE VALLEN AUTOMATIC CURTAIN MACHINE
Details of the method of installation with explanatory lettering of parts

An Old Timer

From S. A. Louis, Rialto Theatre Supply Company, Minneapolis, Minn., comes the following:

"My Dear Mr. Richardson: I have heard you were planning a **news item on the old** time projectionist, and as we have, I believe, the oldest projectionist in the United States right here in Minneapolis, I feel sure you will be interested in the attached newspaper clipping from the Minneapolis Sunday Tribune, July 17th issue:

" 'I am writing this little message concerning "Daddy" Strong, whom we of the Northwest have always known as the kindly Grandad of the moving picture industry. Mr. Strong says that Theodore L. Hays, now the General Manager of the Finkelstein and Ruben Company, was the one who brought the projector he used over from England, and we believe Mr. Hays was the first man in this country to run moving pictures commercially.' "

I am glad to give Projectionist Strong's claims publicity, but first let me say that during the brief time I was able to give the Silver Anniversary number, the number of claims put forward by men for the title of oldest projectionist was somewhat astonishing. Very few of them, however, produced acceptable evidence of any kind whatsoever that their claim was founded in fact.

If Strong has a record as projectionist dating back to 1896, it seems to me it was up to him, or to the Minneapolis Local, to make that fact known, and to produce the evidence in support of the claim in time for the Silver Anniversary number.

The newspaper account reads, in part, as follows:

According to an announcement made by H. N. Beiman, as General Manager of the Universal Film Corporation, "Daddy" Strong, a veteran showman of Minneapolis, has been placed on the Universal pay roll for the rest of his life. The decision to pension "Daddy" Strong was reached during the last adjustment of the Universal staff, made necessary by the merging of the Universal Exchange with the First National Exchange.

"Daddy" turned the crank of the first motion picture projector used in this city, which was brought from London in 1896 by Brother Theodore L. Hays, now general manager of the Finkelstein and Ruben enterprises. Since that time he has operated machines (projected pictures) in local theatres, and has been associated with the Universal for the

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past 15 years. He is known to thousands of boys who trained at Dunwoody Naval Institute during the war, and is the proud possessor of a gold watch, presented to him by the "gobs" in appreciation of his war work.

A Great Movie Fan

"Daddy" Strong, 79 years of age, is one of the best known characters in local theatre circles. He is a great movie fan, and nightly makes the rounds of his favorite theatres, where he is invariably found in the first row, vociferously applauding the various numbers on the program which meet with his approval.

It is quite probable that the record of Brother Strong, as set forth, is correct, though that would not necessarily make him the oldest projectionist in this country. We have made no claim that William Reed was the first man to project moving pictures in the United States. What we have claimed is this: William Reed was the projectionist in the first motion picture theatre, operated strictly as such, in these United States, or for that matter in either North or South America, of which any really authentic record exists.

He is also the only man, so far as we have been able to ascertain, who can prove that he has made the projection of pictures his profession continuously from 1896 to the present day. Brother Strong is quite a long way from the Great Divide yet. May the rest of his pathway be strewn with flowers until the time shall come, as it shall come to all of us, when the sun of life shall sink below the western horizon, and our joys and our sorrows be blotted out in the great hereafter.

Wants Help

E. L. Covington, projectionist, Liberty Theatre, Longbeach, Cal., says:

I am writing for information. I know you can help me, the same as you have helped many others.

I am employed as chief projectionist at the Liberty Theatre, but am not satisfied with my screen results. The picture seems to be "fuzzy," and I am unable to get a sharp focus. It does not stand out as it ought to. I have tried everything I know of to eliminate the condition, but have failed. Have tried a new projection lens, and have tried stopping the lenses down. Have tried different condenser combinations, also different revolving shutters, but without result.

These are my working conditions. Projectors, two Power's 6-B; angle of projection 20 degrees; screen at the same angle; using a 5.75 inch E. F. Gundlach projection lens; picture, 18 feet 6 inches; projection distance, 110 feet; diameter of projection lens, 1.75 inches; working distance, 4.375 inches; condensers, 6.5 inches collector lens and 7.5 inches converging lens, spaced 1/16 inches; distance from center of aperture to center of condenser, 15.75 inches; three-winged cardboard shutter, mounted as far away from the lens as the shaft will permit; blades a trifle smaller than the cutting blade of a Power's standard three-wing shutter; current, 65 amperes from a 70 ampere, double arc, Westinghouse Motor Generator set, ¾ cored positive carbon and a 5/8 cored negative.

Our screen is very poor. The surface is very uneven, with light and dark spots all through it. I have been preaching new screen the past three years. Please let me have the benefit of your opinion.

The Only Optical Fault

The only thing wrong with your optical system, so far as I can see, is that the projection lens would not pick up the entire beam. However, that is something which probably cannot be very much improved, under your conditions. Also a Silver Tip or Hold Ark negative carbon would be better. It is also possible you might have a better revolving shutter condition. Of that I am unable to judge.

Hold a piece of black cardboard in the beam, and see whether the shutter ought to go further out or not. If it ought, you can gain an additional inch or so by reversing the shutter on its spindle, bearing in mind, however, the only advantage of getting the shutter where it belongs is the possibility of trimming down the master blade and getting more light and an optically better balanced shutter.

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516 FIFTH AVENUE
NEW YORK

But these things would have nothing to do with your picture looking "fuzzy," and if you have tried different condensers and different projection lenses without result, then I think we may very positively assume that the trouble is in the screen.

You could determine this matter by securing from the office of some daily paper about thirty feet of print paper. They will doubtless accommodate you without charge, and if they do charge, it will be but a small amount. Paste two 15-foot long strips together and suspend it over one side of the screen after the show closes down at night, and project the picture with part of it on the paper and the rest on the screen. If the picture stands out sharper on the paper, that ought to be evidence enough for friend boss. I think you can make a good screen by coating the screen you have with about four coats of the following mixture, rather thin. Better have a painter do it:

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Zinc white mixed with one-third boiled linseed oil and two-thirds turpentine. Use enough cobalt or ultramarine blue to give it a rather decided bluish tint in the pail. Don't over do the blue, but remember that paint which has quite a considerable bluish tint in the pail will be dead white on the screen. I would advise three or four coats of tolerably thin paint, rather than fewer thick coats.

Will Dry Quickly

This sort of paint will dry very quickly. The first coat could be put on immediately after the show closes at night, and I believe another coat could be added, say about an hour before the show opens the next day. The third coat can be put on when the show closes next night and then the fourth and the black border the next day. This will not interfere with the show at all, and the screen with the two coats will probably be better than the one you have now.

If you think it inadvisable to try to paint the present screen surface, you can stretch a rather heavy grade of muslin over the present screen. Stretch the cloth as tight as you can get it and then size it with a good strong glue sizing. Let this dry thoroughly, and then coat with paint as before directed.

Under your condition you could get a little better result by using the meniscus bi-convex condenser indicated by the lens chart for 60 amperes, but the difference would not be very much.

Bound Book for Sale

The transactions of the Society of Motion Picture Engineers from its first meeting up to the meeting held at Dayton, Ohio, 1920, is now in bound form, and a limited number of the books are for sale at a total price of $6.25, including postage.

These books are of unquestionable value. True, $6.25 is quite a sum for a book, but *he who expects to get ahead in his profession must put some money into the work of advancing in knowledge.* We regard the book as well worth the price. We cannot tell you the number of pages, because the transactions of each meeting are numbered separately, but at a guess there must be at least 700—perhaps more, and the size of the printed part of the page is 4⅛ inches wide by 7 inches deep. Outside of the Handbook, which we regard as basically essential to the projectionist, we regard this book as the best value to the projectionist that we have yet seen for the money.

Please understand the supply is *strictly limited, so get busy if you want one.* Send your order to the secretary of the Society of Motion Picture Engineers, A. F. Victor, 50 West Sixty-seventh street, New York City, accompanied by a money order for $6.25.

Excellent New Screen Surface

The Raven Screen Company has submitted to the department samples of the very excellent screen surface it is putting out. The surface consists of a very finely woven cloth facing, carried on a backing of rubberized material.

The surface seems to be about as nearly a perfectly devised one as it would be possible to get. The surfacing material is very thin, but between it and the rubberized backing is a filling of some sort, so that the screen presents a dead white and very finely grained projection surface.

The material is very flexible, or perhaps we might better say pliable. The makers claim that it may be laundered, the same as a linen sheet.

For a portable screen we do not believe that the surface under discussion could be materially improved upon. For a traveling exhibitor it is ideal, and for the theatre the surface certainly would give an artistic picture, with no appreciable fade-away presenting.

Over eighty percent of motion pictures are tinted. Heretofore this has meant an extra operation in the laboratory but now

Eastman Positive Film

WITH TINTED BASE

makes tinting unnecessary. And there is no advance in price over regular Eastman Positive Film.

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Better Equipment

Conducted by E. T. KEYSER

Higginbotham Demanded a Safe House and He Got an Artistic One as Well

THE new Columbia Theatre of Baton Rouge, La., was designed by W. E. Stephens, who in preparing the plans kept always in view Manager Higginbotham's stipulation that safety of the patrons be the first consideration.

The plans and specifications for the house were submitted for critical comment to one of the most eminent structural engineers in the United States, who, after careful study and analysis, pronounced the safety of the structure far in excess of the standard engineering practices adopted by the engineers of this country.

The Columbia is thoroughly fireproof and is rated as such by the Bureau of Fire Underwriters. In addition, it is equipped with twelve fire or panic exits and all the main exits are in axial alignment with the aisles.

In working out the seating plan particular attention was paid to the spacing, which exceeds the standard seating spaces of American theatres by three inches. The chairs are the most comfortable obtainable and are of Pompeiian finish.

The Columbia is said to be the first theatre in the country to have floor lights for use in the aisles. These were especially made for the Columbia Theatre and are in accordance with a strictly original idea of Mr. Stephens.

Typhoon Ventilating System

The Columbia is equipped with three six-foot typhoon twin fans, which can be operated as blowers or exhaust, which enables the management to change every cubic inch of air in the entire house every 72 seconds, which is equal to changing 238,000 cubic feet of air at the rate of 3,306 cubic feet per minute.

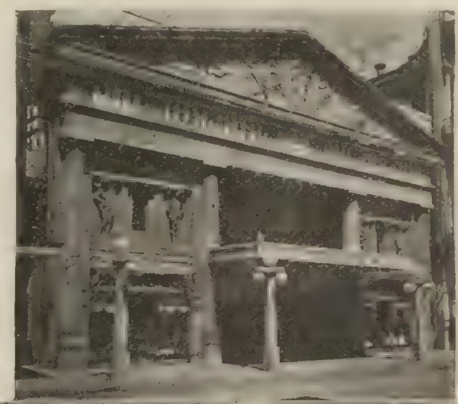
Besides the fans, additional exhaust registers are placed in the rear of the balcony. The vent shafts are equipped with aspirating coils for use during the winter. The building is equipped with an overhead hot-water system, affording automatic temperature control, maintaining an even temperature at all times.

The lighting equipment is most flexible, enabling the brilliant illumination of the house at a flash, or showing the most subdued lights as necessity may dictate. There is a special arrangement of automatic dimmer-bank controls, the second of its kind in the United States, the California Theatre of Los Angeles, Cal., being the first, installing its automatic controls about thirty days ahead of the Columbia.

The electric fixtures are original in design and were made in Baton Rouge.

Robert-Morgan Organ

A Robert-Morgan organ, equipped with chimes, xylophone and harp celeste has been installed and will be heard at every performance.



The design of the building is appropriate to its purpose, the motif being a Doric temple. The group of figures in the tympanum being the three Graces at play, with the interpretation of the drama on one side and comedy on the other, representing the sorrow and joy of life.

The tympanum is flood-lighted by a special arrangement.

The entire front of the building is of cast-stone. The lobby dome represents an inverted shell concentrating indirect lighting thereby flooding the street in front with light. The dome and columns are finished in Caen-stone, the panels representing Tiffany finish.

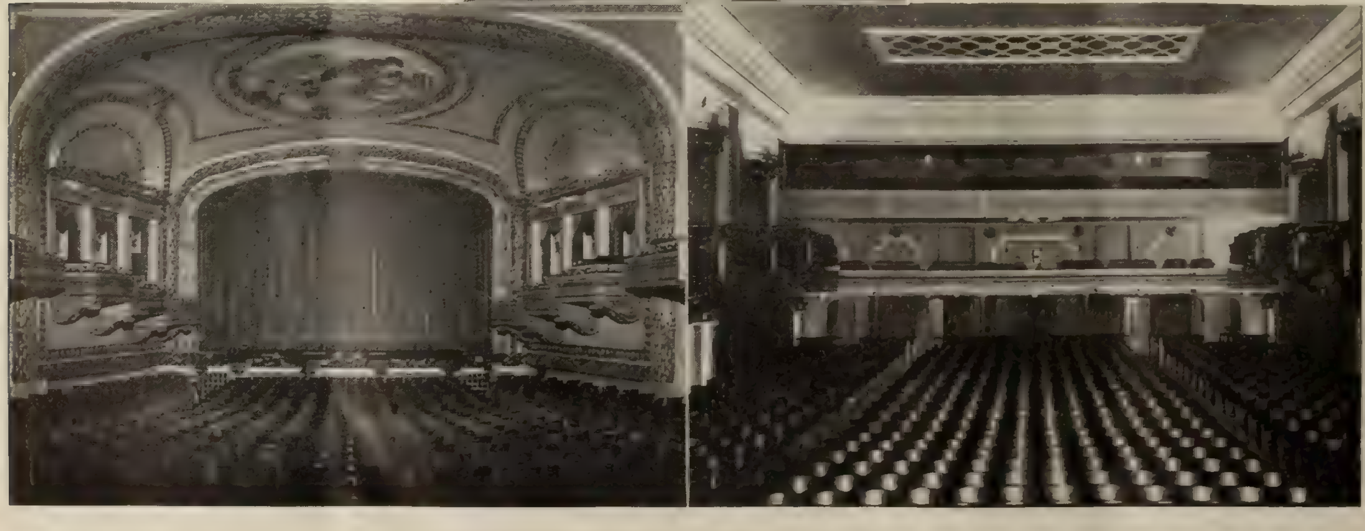
The ticket office is made of scaggiola in conformity with the design, being the reproduction of an old Doric entrance, as engraved on a drinking cup found in the ruins of Pompeii. The wainscoting and floor of the lobby are covered with mottled tapestry tile of ancient design.

Interior Finish

Along the wall boxes are half-relief representations of the Naeriades, completing the theme of the proscenium painting. The decoration is in a variety of creams, which are restful and pleasing to the eye, giving one a sense of complete comfort. The drapings are in electric blue with tango trimmings, presenting a harmonious scheme for the various tints of cream which predominate in the decoration.

The sounding board over the proscenium arch is equipped with ornamental lattice construction opening to the expression chambers of the organ.

While the house is principally a motion pic-



COLUMBIA THEATRE, BATON ROUGE, LA.

Above, the classic front. At left, the auditorium and boxes, as viewed from back of the house. At right, auditorium, mezzanine and gallery, as viewed from stage

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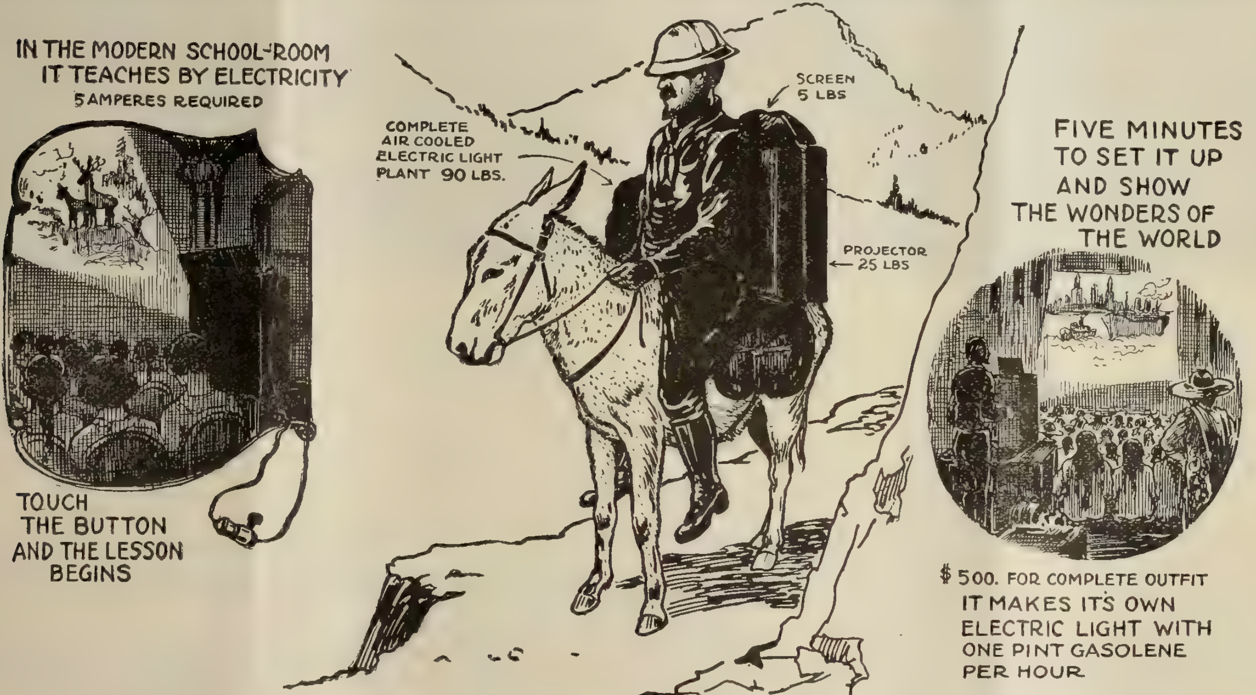
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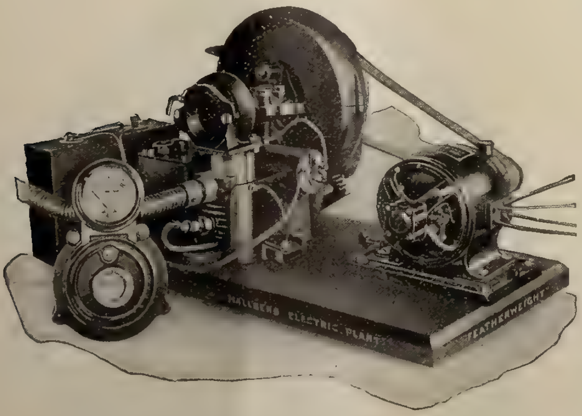

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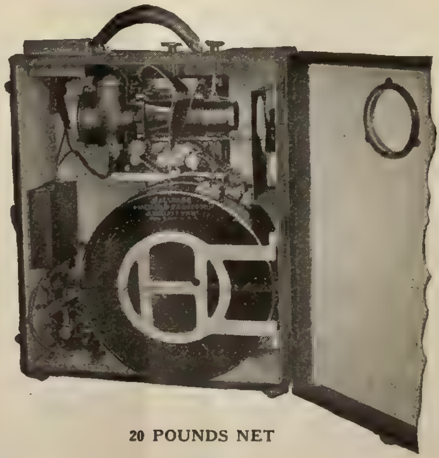

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INTERESTING FEATURES OF THE COLUMBIA

At left, lobby with its novel ticket booth. At right, one of the side walls, showing the boxes and the wall lighting fixtures

ture house, it has a full stage equipment with foot and border lights of the latest design, permitting of the staging of vaudeville. The stage floor is fireproof, as is the balance of the house and the dressing rooms behind the stage.

The entire orchestra floor is without a post, doing away with the old time methods of obstructing vision. The proscenium part of the orchestra floor has been shaped so as to permit a full view of the screen from the most extreme seats in the house. The seating capacity of this floor is over six hundred.

The mezzanine floor is occupied by box seats for the entire width of the house in front of the foyer. This floor is extended on both sides of the wall with spacious wall boxes, providing approximately two hundred box seats. The floor can be approached by four distinct sets of fireproof stairways. The boxes are furnished with large individual upholstered wicker chairs.

Two Simplexes in Projection Room

Immediately back of the mezzanine floor directly over the foyer the fireproof projection room is located. This is equipped with two type "S" motor driven Simplex projectors. Particular attention has been paid to the location, so as to make the throw of the projection horizontal with the center of the screen.

The balcony may be approached by two distinct fireproof stairways. It is built thoroughly fireproof and is equipped with the same comfortable chairs as the orchestra floor. The maximum seating capacity of the balcony is three hundred, bringing the total seating capacity of the house to the one thousand one hundred mark.

Halfway between the foyer and the balcony there is located on one side a ladies' parlor, equipped with attractive furniture and fixtures. The opposite side of the corresponding space is taken up by the manager's office and ushers' locker room.

Drinking Fountains

One of the most sanitary and novel conveniences in the building are the drinking fountains which are located to each side of the foyer. These fountains have a water-spout extending to the end of a lion's mouth. To cause a flow of water it is only necessary to press a pedal valve. This does away with the old-fashioned faucets manipulated by hand, and is absolutely sanitary for that reason.

A special sidewalk is being manufactured to run the entire width of the theatre. This will be of caustic tile of special design in harmony with the theme of the building.

How to Make All the Theatre Seats Work and Keep Them Working All of the Time

TO secure top revenue from a picture house, it is necessary that every seat be working.

The difference between fairly good and more than satisfactory profits to the owners of many picture houses is represented by a certain percentage of seats that remain unoccupied most of the time. Not that the seats are not perfectly good so far as a view of the screen is concerned, but because neither the late comers nor the ushers are always able to spot them.

It is not the easiest thing in the world for a patron to discover an inside empty seat from the back aisle, and he has a natural disinclination to go down front and look around on the chance that he might find a vacancy. Rather than do this, he will often wait around the rear of the house, and it only takes a few of such waiters to discourage the incoming patrons to such an extent that the back of the house is finally banked up as closely as the fire regulations will allow, while there are perfecty good vacant but invisible seats scattered through the audience, and it is only necessary to bank a sufficient number of people in the rear aisle to discourage others from coming at all if they cannot arrive early.

Making It Easy For the Patrons

If patrons could easily ascertain, on entrance, just what seats were vacant in any house and just where they were located, they would flock to that house and fill all those vacancies that are helping to pull down the revenue of the theatre.

Not only would the individual patron be assured of a seat, but parties of three or four or more would be able to tell at a glance where they would find accommodations without unduly splitting up the party.

These facts have, for some time past, been realized by the progressive exhibitor who will be glad to know that the problem has at last been solved by the Guerin Theatre Seating System, Inc., of New Orleans, La., who have perfected a device by which every vacant seat in a theatre is clearly indicated immediately it becomes vacant.

The device consists of an indicator board, which may be placed in whatever location is most convenient to the incoming patron. On this board each seat, shown in its proper relative location, is indicated by a small white spot.

Easy to Pick One's Seat

When a seat is vacant, its corresponding spot is white and when occupied, the spot is dark. This enables patrons and ushers to ascertain at a glance just how many seats are vacant, where they are located, and whether these are invididual vcaant seats or in groups.

An advantage of the system is that it enables a patron to choose his own seat instead of taking something that the usher chooses to hand out to him, thus securing one hundred per cent. service from the seating and a reduction of an otherwise necessary number of ushers.

A feature of the device is that should a seat be broken, it show dark on the board until repaired, thereby obviating discomfort and inconvenience to the patron who might otherwise attempt to occupy such a seat and thereafter spend most of his time endeavoring to make a change instead of enjoying the picture. This feature also serves as an indication to the owner of where the broken seats are located so that they may be repaired immediately after each show.

Seats Rise Automatically

In connection with the indicator already mentioned, each seat is equipped with an automatic device which causes it to rise when unoccupied and this rising indicates the vacancy on the indicator board.

There are no lights on the chairs themselves, the rows being indicated by letters and numbers on the bottom part of the frames, and these letters and numbers are in phosphorescent paint which makes them easily read.

There is no interruption of shows while the house is being equipped, and the system may be installed in any house either new or old.

Most of the material and equipment used in the construction of this system are standard Western Electric products and the raising de-

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vices are manufactured by the American Seating Company, both of which facts are guarantees of the reliability of the mechanism.

Paid for Out of Profits

The Guerin Theatre Seating System, Inc., will install the device at actual cost, the house owner paying a rental for the use of the system, the rental being based on the number of seats and location of the house at a figure calculated to be about ten per cent. of what the system will actually save and earn for the owners of the theatre.

As an added house attraction, this device looks like a mighty good thing and something calculated to appeal to the exhibitor who realizes that service to his patrons means increased revenue.

The Tivoli's Typhoon System Will Cool, Ventilate and Heat the House

WHEN planning the Tivoli Theatre, about to be opened at Eighth avenue and Fiftieth street, New York, both owners and architects gave full consideration to the method by which the new house should be cooled, ventilated and heated.

For this purpose a combination system designed and installed by the Typhoon Fan Company, 345 West Thirty-ninth street, New York, was employed.

Novel in Design

Novel in design and installation, this installation is worthy of description in detail. The system as finally approved by the architects, utilizes two No. 16 single Typhoons in connection with large heating stacks for heating the theatre.

A fan on the east side of the auditorium delivers pure heated air through a grille in the ceiling and one at the west side delivers a similar quantity through ornamental grilles at the side of the stage, thus insuring thorough distribution of the heated air throughout the auditorium.

FRONT OF NEW YORK TIVOLI
Designed by J. B. Eisendrath and B. Horwitz

Very few direct radiators are necessary when this scheme is used.

For Summer Cooling

For summer cooling there have been installed additional No. 15 Typhoon single fans, two of which are set in close proximity to the heating fans and the other two directly over the balcony where their cooling and refreshing breezes will sweep even the less expensive seats in torrid weather.

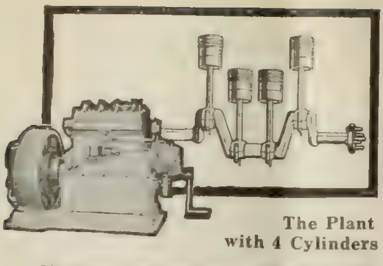
A portion of the air delivered to the auditorium will be used for cooling and ventilating the mezzanine, and positive results in this direction are insured by the installation of another No. 16 Typhoon located in the space over the mezzanine ceiling, the air being drawn from the orchestra to the mezzanine and passing out through a grille in the mezzanine ceiling.

Each Typhoon will have its individual motor drive, and it will be possible to handle each separately. In this way the entire Typhoon system will prove very flexible and adaptable to all weather conditions and temperature changes.

Midland's Mecca Is Simplexized

The Mecca Theatre, Midland, Mich., which opened August 9, numbers among its attractions two type "S" Simplexes with Snaplite lenses.

The projectors were installed by the Michigan Motion Picture Supply Company and project a fourteen and one-half foot picture at a distance of seventy-five feet under the direction of L. J. Pierce and R. J. Hayden, projectionists.



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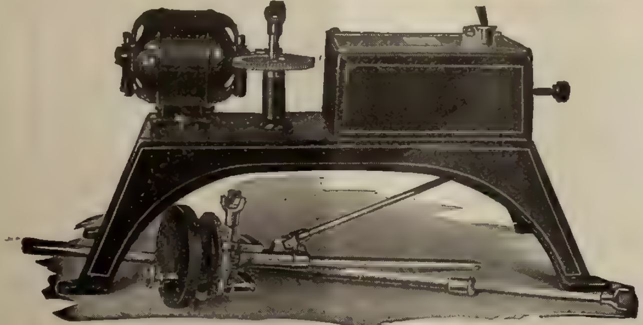

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The Crandall Enterprises Will Erect Two More Houses in Washington, D. C.

TWO new building projects are occupying the attention of the Harry M. Crandall theatrical enterprises in Washington, D. C., at present. Crandall's Lincoln Theatre, a house for the exclusive patronage of colored residents of the Capital, is already in course of construction at the corner of Twelfth and U streets, Northwest, exactly in the center of the most densely populated colored district in the city.

In addition to this undertaking, announcement has been made by the Crandall company of the purchase of the Sacred Heart church property at the corner of Fourteenth street and Park road, Northwest, for the erection of the largest residential theatre in the national capital, to cost approximately $500,000. The purchase price of the ground, with its present improvements of church edifice and rectory, is said to have been in the neighborhood of $200,000.

The Sacred Heart church holdings thus acquired by Mr. Crandall for the ninth link in his chain of photoplay houses in Washington has a frontage of two hundred feet on Fourteenth street and one hundred feet on Park road, occupying practically the entire Fourteenth street block between Park road and Monroe street.

Will Seat Two Thousand on One Floor.

The plans for the new theatre, which have already been prepared by Reginald W. Geare, who also designed Crandall's Metropolitan, Knickerbocker and York Theatres in the Capital, Crandall's Strand in Cumberland, Md., and Crandall's Apollo in Martinsburg, W. Va., call for an auditorium with a seating capacity of two thousand on one floor.

The entrance to the theatre will be directly on the corner of Fourteenth street and Park road, thus permitting electrical announcements visible from both directions on both streets.

The lobbies will be spacious and the equipment the most beautiful and most modern to be obtained. The lighting system has been especially devised and exclusively designed for the house and the most efficient heating and ventilating plants will be installed.

Will House Ten Stores.

In addition to the theatre, the new building will house ten stores, facing Fourteenth street and extending from the Park road corner to within a few feet of the corner of Monroe street.

The most notable innovation connected with this latest Crandall project lies in the novel use to which the sub-street level of the theatre building will be put. The entire area under the auditorium of the theatre will be devoted to billiard, pool and bowling parlors, which will be operated for the enjoyment of both ladies and gentlemen. It is probable that the store frontage will be surmounted on the Fourteenth street side by a large assembly hall and ballroom.

The opening of the new house within two blocks of Crandall's Savoy Theatre will not occasion the abandonment of the Savoy. Both Theatres will be operated as individual units in the Crandall chain.

Music is to be made a distinctive feature of the program policy of the new house, which will have a fine symphony orchestra.

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PROJECTIONIST desires permanent position; five years' experience on Powers and Simplex machines. Good mechanic. Write or wire. E. E. Werst, Forestport, N. Y.

CAMERAMAN open for engagement; references; own camera, lights and laboratory; go anywhere. Box 222, M. P. World, N. Y. City.

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WE ARE OPEN for propositions to take over, on leasing basis, theatres in Philadelphia, Trenton, Baltimore, Newark and Jersey City. 1,000 seat. or larger houses preferred. Imperial Theatres, Incorporated. Suite 408, Empire Bldg., Phila., Pa.

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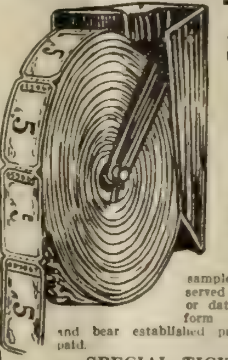

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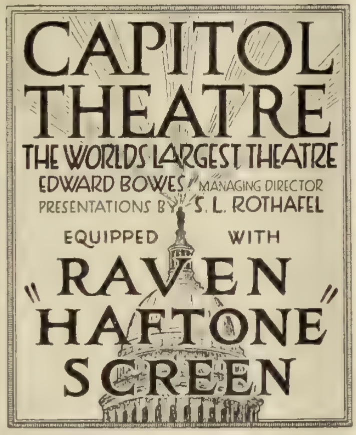
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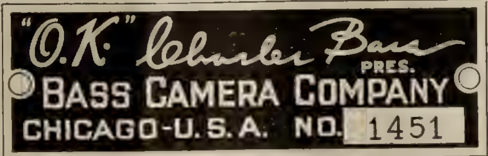
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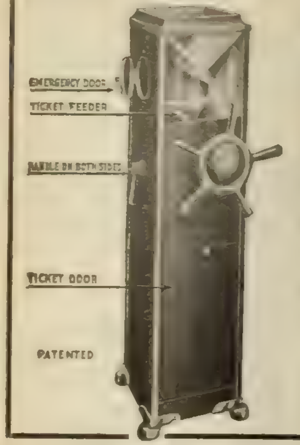

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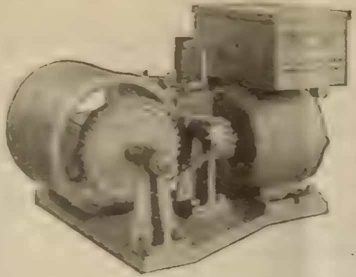

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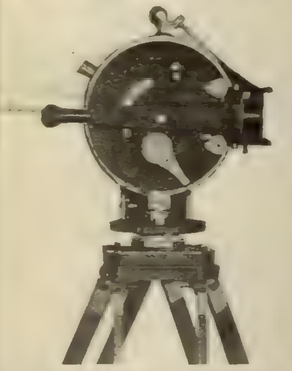

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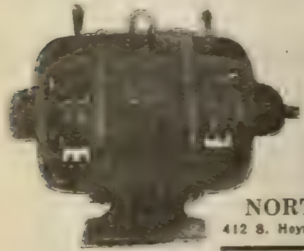

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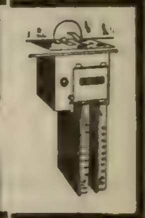

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BRYANT 4364

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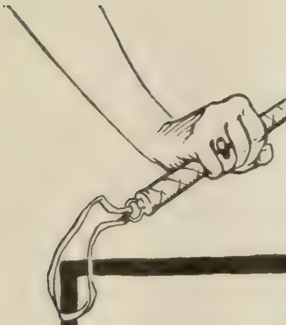

R-C PICTURES
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Present

PAULINE FREDERICK

in "The STING OF THE LASH"

A soul reclaimed — a story of undying love
Directed by Henry King

"The Sting of the Lash" was a sensation at the California Theatre, Los Angeles, at its pre-release showing and held over for a second big week at Millers Theatre, owned and controlled by the same management.

Jesse L. Lasky
presents a

William deMille
PRODUCTION

"After the Show"

with
Jack Holt, Lila Lee, and Charles Ogle

Adapted from "The Stage Door"
by Rita Weiman

Photoplay by
Hazel McDonald and
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The drama of the girl who wanted to be a star, and of the world of romance and adventure she found back-stage.

A heart-filling masterpiece, an unforgetable revelation of life's greatest emotions.

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GEORGE
Fitzmaurice
PRODUCTION

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with
Richard
Barthelmess
Scenario by Waldemar Young

The tale of youth adventuring, carefree, exultant, and blind to the pitfalls on his way. And of the mother-heart that, breaking, sends him forth into life.

Glittering with the luring lights of the primrose path, — — glowing with the unquenchable beacon of love and faith.

Staged in unbelievable splendor.

a Paramount Picture

Reviewers' opinions are valuable

because they are disinterested appraisals of motion picture entertainment. The following opinions were published on "PLAY BALL", Educational's first release of Julian Ollendorff's "SKETCHOGRAFS."

Wid's—July 30th

"This picture forms an attractive review of the game (baseball) and would interest . . . your audience."

Moving Picture World—July 30th

"The scenes alternate between sketches and actual 'shots' . . . . It is very timely and very interesting."

Exhibitor's Trade Review—July 30th

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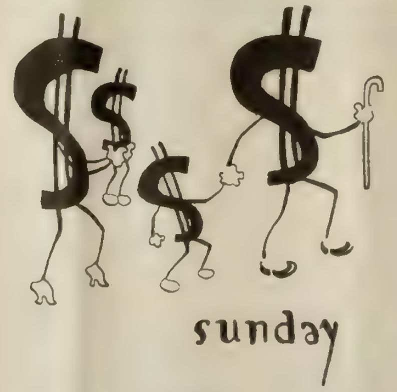
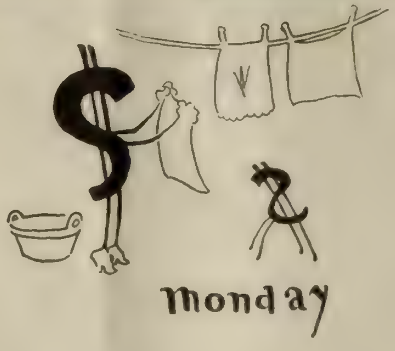
EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

Educational Pictures
"THE SPICE OF THE PROGRAM"

GOLDWY



The day of rest, relief from labor,
  When work is laid away.
When you, your family, your neighbor
  Just loaf about and play
And hear the sprite, Amusement, call—
"The Biggest Goldwyn Night of all."



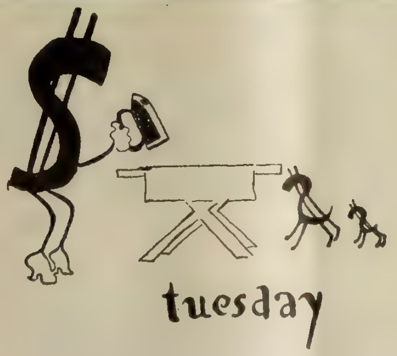
When Monday's Sun first takes a peek
  And ushers washday in,
The housewife knows it's Goldwyn Week,
  And washes with a grin.
October 24th's the day
To see a Goldwyn photoplay.

Another day of work, work, work,
  But with a heart that's buoyant.
The future—there's where pleasures lurk.
  (My, but this sounds clairvoyant!)
The future's not so far ahead—
Tonight—A Goldwyn film—and bed.

Now Friday marches with the days
  That number only seven—
This lucky numeral purveys
  A bit of movie heaven.
It's Goldwyn night—attend this metre.
A girl, a film—what could be sweeter?

October

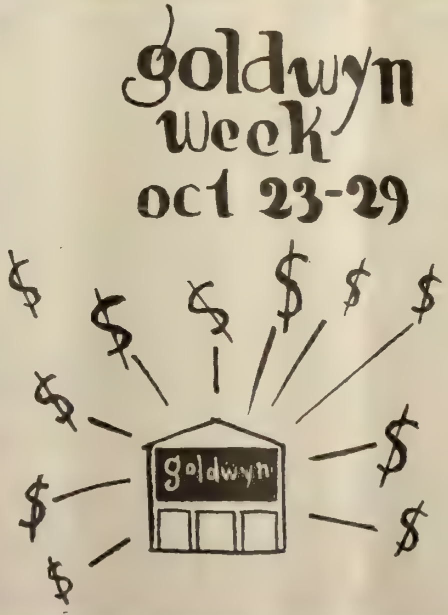
N WEEK



And Tuesday also has its task,
  But clouds are lined, you know.
Perhaps you'll be inclined to ask,
  "How come? How's that? How so?"
Well, if we must stand up and speak—
This week all week is Goldwyn week.

On Wednesday there are many things
  To keep the home abuzzin'.
But as she darns this Mrs. sings
  Cantatas by the dozen.
And this is why she sings her songs—
Tonight she'll join the Goldwyn throngs.

The envelop comes in, the lucre,
  The pay, the iron men, the bones.
"No stud for me, no bridge or euchre,"
  You shout in no uncertain tones,
"Tonight I take my bath and scurry
To Goldwyn Night and bury worry."

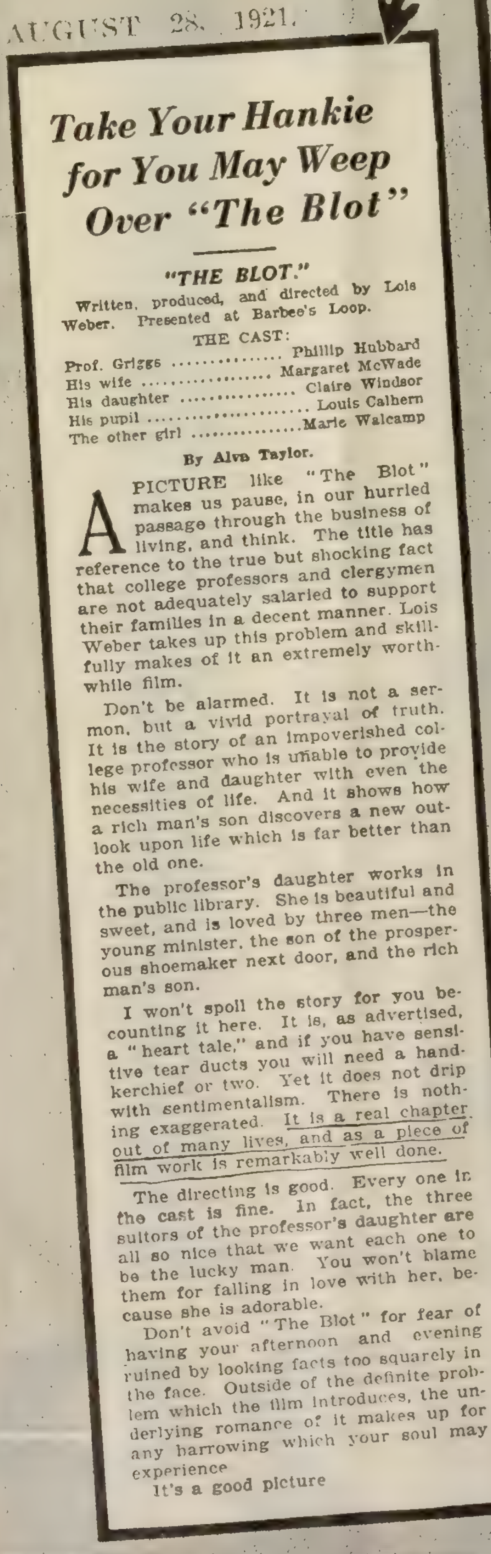


23 to 29

Chicago Sunday Tribune

THE WORLD'S GREATEST NEWSPAPER

One of the most rigid of picture critics, says the



AUGUST 28, 1921.

Take Your Hankie for You May Weep Over "The Blot"

"THE BLOT."

Written, produced, and directed by Lois Weber. Presented at Barbee's Loop.

THE CAST:

Prof. Griggs	Phillip Hubbard
His wife	Margaret McWade
His daughter	Claire Windsor
His pupil	Louis Calhern
The other girl	Marie Walcamp

By Alva Taylor.

A PICTURE like "The Blot" makes us pause, in our hurried passage through the business of living, and think. The title has reference to the true but shocking fact that college professors and clergymen are not adequately salaried to support their families in a decent manner. Lois Weber takes up this problem and skillfully makes of it an extremely worthwhile film.

Don't be alarmed. It is not a sermon, but a vivid portrayal of truth. It is the story of an impoverished college professor who is unable to provide his wife and daughter with even the necessities of life. And it shows how a rich man's son discovers a new outlook upon life which is far better than the old one.

The professor's daughter works in the public library. She is beautiful and sweet, and is loved by three men—the young minister, the son of the prosperous shoemaker next door, and the rich man's son.

I won't spoil the story for you be-counting it here. It is, as advertised, a "heart tale," and if you have sensitive tear ducts you will need a handkerchief or two. Yet it does not drip with sentimentalism. There is nothing exaggerated. It is a real chapter out of many lives, and as a piece of film work is remarkably well done.

The directing is good. Every one in the cast is fine. In fact, the three suitors of the professor's daughter are all so nice that we want each one to be the lucky man. You won't blame them for falling in love with her, because she is adorable.

Don't avoid "The Blot" for fear of having your afternoon and evening ruined by looking facts too squarely in the face. Outside of the definite problem which the film introduces, the underlying romance of it makes up for any harrowing which your soul may experience.

It's a good picture.

Lois Weber

production

THE BLOT

"is a real chapter out of many lives, and as a piece of film work is remarkably well done."
– and a whole lot more

More "Big League" Bookings

Blue Mouse	Minneapolis
Rialto, indefinite run	San Francisco
Butterfield Theatres	Michigan
Beatty Theatres	California
Keith—U. B. O. Circuit	New York
American Theatre	Salt Lake City

Released by
F. B. WARREN CORPORATION
1540 BROADWAY NEW YORK CITY

In the Words of D'Artagnan—"Marvelous"!!

Douglas Fairbanks in
"THE THREE MUSKETEERS"
United Artists

DIRECTOR	Fred Niblo
AUTHOR	Alexandre Dumas
SCENARIO BY	Edward Knoblock
CAMERAMAN	Arthur Edeson
AS A WHOLE	One of the biggest attractions ever offered
STORY	Great—holds with thrilling episodes every minute
DIRECTION	Excellent
PHOTOGRAPHY	Excellent
LIGHTINGS	Excellent
CAMERA WORK	Excellent
STAR	His finest piece of work
SUPPORT	Admirable all the way down the line
EXTERIORS	Full of atmosphere; some very wonderful
INTERIORS	Splendid
DETAIL	Nothing overlooked
CHARACTER OF STORY	D'Artagnan wins out over the Cardinal, who plots the downfall of the Queen of France
LENGTH OF PRODUCTION	About 11,700 feet

Douglas Fairbanks might have done long ago that which he achieves in "The Three Musketeers"—the production of a double length picture, the commercial worth of which can only be compared with legitimate attractions of the highest order and the tremendous picture productions of the past. That he held from doing so for such a long time displays a rare business sense. It seems, indeed, that he could not have selected a more propitious time for the uncovering of his masterpiece. For New York has already given the actor-impressario and his production a tremendous, astounding tribute.

Masterpiece his version of the Dumas work is from whatever angle one selects to approach it. Its story is clear and progressive. The staging and costuming are marvelous. The titles are few and simple—always to the point. The dramatic clashes and suspense of the story have received such appreciative treatment that their power is nothing short of sweeping.

As for the incomparable star, he is at his dashing, romantic best. His D'Artagnan is not so typically Fairbanksian as to appear out of place in a costume drama, replete with the romance and intrigue of the old world, yet there is undeniably the much sought after Fairbanks personality, set off to ideal advantage, which is what his legion admirers demand.

Fairbanks proves a brilliant swordsman and duellist. In his frequent encounters with the Cardinal's guards, he uses his weapons like chained lightning—or rather the element unchained. And too he invests the scenes of these encounters with some typical but altogether unusual acrobatics that are sure to set packed houses a-cheering. The fight in the apothecary's shop where he leaps from the shelves to the counter and seems fairly to fly through the air at his opponent is a striking case in point.

In the romantic interludes of the story Fairbanks makes his D'Artagnan display the method of Romeo combined with the speed of a twentieth century lover. The scenes with Constance are as romantically thrilling as any ever pictured on the screen.

The long thrill of the production, D'Artagnan's furious ride from Paris to Calais and thence to England to obtain the jewel from the Duke of Buckingham that will, if returned in time, maintain the honor of the Queen before King Louis of France, is a superb work of picture building. How D'Artagnan and the three Musketeers, Athos, Porthos and Aramis, battle gallantly with the opposing guards of Cardinal Richelieu, set to block the success of the venture, forms a series of pictures matchless for their suspense and thrill.

The two interviews of D'Artagnan and Richelieu are further evidence of the craft that has gone into the production. They have all the suspense that courses through them in the original Dumas.

What appeals strongly as a masterly stroke of showmanship—and sacrifice—on the part of Fairbanks, is his willingness to sacrifice himself for the sake of the story. There are times when it would have been easy to alter the course of the plot sufficiently to permit more of the star. But here, it appears, is a production made with a mind clear and unsubjected to stellar prejudice.

As for the production work itself it remains to be said that this contributes its share along with the other factors. Some of the long shots, notably the harbor of Calais and the view of the palace from the river, will keep the wiseacres guessing a long time "how it was done."

The cast is admirable throughout. Leon Barry, George Seigmann and Eugene Pallette have the endearing roles of the musketeers and seem to live them. The work of Nigel de Brulier as the plotting Cardinal stands out as perhaps the best sustained and dramatic performance of all. Adolphe Menjou is excellent as Louis and Mary MacLaren as the Queen shows real skill. Marguerite De La Motte makes a most attractive Constance and plays with feeling. Others in the long cast who contribute to the general worth of the production are Thomas Holding, Boyd Irwin, Sidney Franklin, Charles Belcher, Charles Stevens, Willis Robards, Lon Poff, Barbara Le Marr and Walt Whitman.

Final Analysis of This Spells C-A-S-H—Loads of It!

Box Office Analysis for the Exhibitor

Once in a great while there comes a production that needs no analysis other than the statements "Great" and "Grab it." "The Three Musketeers" is certainly one such. It is a magnificent achievement, artistic certainly, and unless all signs fail, it is far more than probable that it will go down in screen history as one of the three biggest money-makers of the age. Long after other pictures of today, and tomorrow, have ceased to be heard from, "The Three Musketeers" will be as great a box office attraction as it is at this moment.

There are mighty few stories that would add box office value to the name of Fairbanks. "The Three Musketeers" is one of these. There are hardly any others that can be called to mind. But "The Three Musketeers" certainly accomplishes that. With the star's name and the name of the great Dumas work, with all the possibilities that such a combination suggests, there will be no keeping the crowds away.

Astounding Climax Caps Griffith's Latest Screen Sensation

D. W. Griffith's
"WAY DOWN EAST"
D. W. Griffith, Inc.

DIRECTOR ....D. W. Griffith
AUTHOR ....Lottie Blair Parker
ELABORATED BY......................Joseph R. Grismer
SCENARIO BY..........................Anthony Paul Kelly
CAMERAMEN.............G. W. Bitzer and Hendrik Sartov
AS A WHOLE........Splendidly treated melodrama rising to greatest climax ever screened.
STORY........Rich in appeal and treatment accorded it by Griffith raises it far above old level.
DIRECTION..........Wonderful in the dramatic scenes—comedy relief attempted seems to strike false note
PHOTOGRAPHY Nothing like it has ever been seen before.
LIGHTINGS .... Superb
CAMERA WORK.................................. Excellent
LEADING PLAYERS........Lillian Gish gives greatest performance; Richard Barthelmess and Lowell Sherman splendid.
SUPPORT.....................Unusually good in the main
EXTERIORS........Beautiful rural scenes; ice flow of climax one of biggest scenes ever filmed.
INTERIORS .... Excellent
DETAIL ....Splendid for the most part
CHARACTER OF STORY..........Tragedy of the double standard of morals.
LENGTH OF PRODUCTION...............About 12 reels

A climax in which the terrific force of the elements are masterly employed for a sustained effect caps D. W. Griffith's "Way Down East," a picture of many sides and of many extremes. This climax is nothing if not tremendous. It surpasses in suspense and power the gathering of the clans in "The Birth of a Nation," the triple parallel climax of "Intolerance" and the rescue of the imperiled heroine in "Hearts of the World."

There, practically unconscious is Anna. And off on the river banks beating wildly in the terrific snow storm is David. As he finally approaches the ice-caked river, led there by pieces of Anna's apparel, the ice starts to crack and to flow. Slowly the piece which holds the helpless form of Anna crumbles away and starts plunging, hurtling down the river to the falls below. David, frantic with the realization of Anna's peril, darts and leaps from one treacherous piece of ice to another, slips and is half-submerged, regains his footing and goes on, each frenzied bound bringing him nearer the girl dearer to him than life himself.

With this situation, the suspense of which Griffith has emphasized to its fullest extent by the use of quick flashes and taking full advantage of the terrific and relentless power of the ice flow, the spectator of "Way Down East" looks upon the thrill of a lifetime. The audience at the 44th Street Theater on the opening night was quick to catch the tremendous power of it. Hardly had the battle between David and the elements begun when a ripple of applause and hopeful cheers started. And when at last David snatched the girl from the ice just as it was about to carry her over the falls and into the jaws of death and then started his battle back against the current, the entire house was on its feet cheering madly.

The scene is realism itself, and with its tremendous power it has the added merit of unusualness. Such a background has never before been provided for a thrill. And it is all so effectively staged that the fact that Anna will eventually be saved, a knowledge that is obvious, is completely lost sight of through Griffith's skill. Here, indeed, is the last word in theatrical effect.

In the production of the whole work Griffith has, with but few and generally minor exceptions, shown himself at his best. The first part of the picture, its first five reels, concerns itself with the tragedy of Anna's life, the which Griffith points out, is the supreme tragedy of womankind. But even in such scenes of ordinary clay as Anna's marriage betrayal through the mock marriage, her utter despair when Sanderson reveals to her his baseness, and then the tragic episode in which she herself baptizes her dying child, Griffith has shown himself the master.

This first half of the production is a powerful tragedy, the outstanding points of which are the acting of Lillian Gish as Anna and the effects secured by Griffith and his photographers. Anna is without doubt Miss Gish's greatest character. She sounds a marvelously effective note of tragedy throughout her characterization and her scenes of sustained emotion show her and her teacher at their collective best. Then, too, Griffith has emphasized the absolutely hopeless plight of the girl to a degree that is truly penetrating. In doing this both his knowledge of dramatic values and his acquaintance with the force of atmosphere come to his aid. The desolate appearance of the country hotel which conceals Anna's tragedy is, for instance, outstanding.

There is some magnificent color work in the early scenes of the ball at which Anna meets Sanderson. They are few and, despite their excellence, seem out of place, serving rather to jar the spectator out of the illusion rather than to foster it, with their striking contrast with the scenes of plain tints and tones.

Perhaps Griffith goes too far in his scene suggesting Anna writhing in the pains of child-birth. As far as carrying out his idea goes it serves its purpose with a vengeance, but realism must stop somewhere, and it might as well stop at the bedside.

The latter half of the picture adheres closely to the original play. Here there is more variety, more straight melodrama, the effects always accentuated by Griffith's careful handling except in the comedy relief scenes. These, while perhaps they were in spirit with the stage piece, are hardly fitting in a production of the generally artistic finish accorded the picture. The antics of Hi Holler and Reuben Whipple are well enough, but it is the Martha Perkins, the Seth Holcomb and the Professor Sterling who stand out like sore spots. Griffith certainly should have toned their actions down and not attempted slapstick play with them. If it had taken effect it might have served its intended purpose of comedy relief, but even so the ethics would have been wrong. The real comedy relief of "Way Down East," the picture, is in the good old barn dance scenes, the Virginia reel and the polka, and in the pretty little character of Kate Brewster so well interpreted by Mary Hay, with but some few errors on her part as regards clothes.

The romance between Anna and David, the squire's son, develops very prettily through this latter portion. Then in turn comes the discovery of Anna's past and her denunciation of Sanderson. This scene is splendidly played by Miss Gish. She rises to it magnificently. And after this her flight in the storm and her glorious rescue by David.

For their work at the camera G. W. Bitzer and Hendrik Sartov deserve superlative praise. There are splendid lightings, these often concentrated on Miss Gish. But it is in the filming of the rural landscapes that they have surpassed all others in the art of photography. These are beautiful, often as breath-taking as the melodrama.

Richard Barthelmess is the David of the story and he gives a fine and skilled performance. Lowell Sherman is excellent as the villain, Sanderson. Burr McIntosh has his original role of the squire, and Kate Bruce appears as his wife. They are both splendid. Creighton Hale might have done more had the character of Professor Sterling contained more scenes like the barn dance bit. Others are Mrs. Morgan Belmont, Mrs. David Landau, Josephine Bernard, Patricia Fruen, Florence Short, Vivia Ogden, Porter Strong, George Neville, Edgar Nelson and Emily Fitzroy.

The Biggest Box Office Attraction of the Times

Box Office Analysis for the Exhibitor

Probably motion picture exhibitors won't have a chance to book "Way Down East" for some time, as it will first be played as a road show in the larger cities. But remember this: when you finally have the opportunity to book it—that it is one of the biggest things ever seen on the screen. It looks as if it would run "The Birth of a Nation" a close race for box office honors and when, some many years hence, all is said and done and counted, it won't be at all surprising if it surpasses it.

The biggest thing about "Way Down East" is that it is lasting. This has been proven by the famous old play, and this play never reached the public finished off as artistically and as powerfully as Griffith's picture. It's an entertainment that people have gone to see again and again. And they will continue to do so. Even beneath the surface of the purely melodramatic play rested elements that brought the crowds back whenever it was presented.

And these elements Griffith has brought out more forcefully and with greater respect. These combined with that thrill of thrills with which he concludes his entertainment are what will make the picture live as long or even longer than its noted predecessor.

In other words, it is the entertainment that is the predominant thing about "Way Down East."

And with all this it has its years of running on the stage behind it, the name of Griffith, the names of the principal players, the artistry with which it is generally presented. Certainly it is the biggest box office attraction of the times.

A Master-Work from Practically Every Angle

George Arliss in
"DISRAELI"
United Artists

DIRECTOR..........................Henry Kolker
AUTHOR ....Louis N. Parker
SCENARIO BY......................Forrest Halsey
CAMERAMAN..................Harry A. Fishbeck
AS A WHOLE......Masterly production of renowned play; high class entertainment that will win new screen followers.
STORY......Handled with fine appreciation; smooth to the last foot and intensely interesting.
DIRECTION ....Fine
PHOTOGRAPHY ....Excellent
LIGHTINGS ....Generally excellent
CAMERA WORK..........................Good
STAR...............Gives a superb characterization
SUPPORT......Well known players do excellent work.
EXTERIORS..................Some very beautiful
INTERIORS...........................Just right
DETAIL..............................Very good
CHARACTER OF STORY......British minister strengthens Empire by winning control of Suez Canal.
LENGTH OF PRODUCTION......about 7,000 feet

"Disraeli" looms on the screen as one of the greatest high class attractions of the times. If George Arliss and his associates intended it to win new followers of the screen they may rest content that they have accomplished a worthy purpose. For they have presented a picturized version of a play renowned the world over for its delicate subtleties and shadings, and retained practically all the delightful worth of the original work.

The characterization rendered by Mr. Arliss as the Jewish Prime Minister of England, forced to play a lone hand against Russian diplomacy and intrigue to gain possession of the Suez Canal to perfect his Queen's empire, is one of the finest pieces of acting the screen has ever reflected. Here is a star who plays with his whole mind. The closeups reveal, not so much Arliss in his perfect makeup of Disraeli, but a picture of the inner workings of his brain, all the delicate quick changes of thought revealed in unmistakable action.

The scenarist and director have maintained the thrill and suspense of the original work to a perfect degree as well as the delightful spirit of comedy. No laugh or smile or thrill is lost, the actors are playing for them every instant. This is revealed in the fact that the characters actually speak the lines used as subtitles. This results in a perfectly coordinated, smooth-running story. Kolker's work, doubtless aided not a little by the star himself, is usually on a very high plane. A slight tendency to play important action in deep shots is the only lapse he suffers.

Disraeli, a middle-class Jew, has become the English Prime Minister for Queen Victoria and has incurred the enmity of nobles and racial snobs. He knows that Russia is angling for the Suez Canal and, realizing that unless England secures it the strength of her empire will be lost, he plays a lone game for it and eventually wins. In his final hour of honor at the court those who stood against him claim the honor of having helped him.

Reginald Denny and Louise Huff, who furnish the romantic interludes of the story, are both good, the former particularly so. Miss Huff suffers some inconsistent lighting. Frank Losee as the patriotic Jewish banker is another who adds to the picture as does Edward J. Ratcliffe as the bank governor. Margaret Dale, Henry Carvill, Grace Griswold, Mrs. Arliss and Noel Tearle complete the capable cast.

Here's a Real One to Stop Complaints of Mediocrity

Box Office Analysis for the Exhibitor

You exhibitors who have been complaining about the lack of good pictures, chalk "Disraeli" down on your schedule as an answer to your calls. Then write "MUST" after it and allow for double or triple your usual run.

As said, it's a mighty high class attraction and you can bank on big business if you advertise and exploit it properly. The star himself and the name of the play will certainly draw them in.

Don't be afraid of any propaganda in it. There's none either from England or the Jewish race. It's pure, undiluted entertainment, an entertainment that is by turns going to amuse and grip the great majority of audiences with its subtle comedy and its intense situations.

LARRY SEMON
IN
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LARRY SEMON has never done any better work than in this newest comedy of his.

There's fun enough for three comedies—there are thrills enough for several.

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That will be your verdict.

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VITAGRAPH
ALBERT E. SMITH PRESIDENT

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CONSTANCE TALMADGE

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"POPPY"
By Cynthia Stockley
Directed by Edward Jose

"DE LUXE ANNIE"
By Edward Clark
Directed by Roland West

"BY RIGHT OF PURCHASE"
By Margery Lane May
Directed by Charles Miller

"THE SAFETY CURTAIN"
By Ethel M. Dell
Directed by Sidney N. Franklin

"THE SECRET OF THE STORM COUNTRY"
By Grace Miller White
Directed by Charles Miller

"HER ONLY WAY"
By George Scarborough
Directed by Sidney N. Franklin

"SCANDAL"
By Cosmo Hamilton
Directed by Charles Giblyn

"A PAIR OF SILK STOCKINGS"
By Cyril Harcourt
Directed by Walter Edwards

"GOOD NIGHT, PAUL"
By Roland Oliver and Charles Dixon
Directed by Walter Edwards

"THE LESSON"
By Virginia Terhune Van de Water
Directed by Charles Giblyn

"MRS. LEFFINGWELL'S BOOTS"
By Augustus Thomas
Directed by Walter Edwards

"A LADY'S NAME"
By Cyril Harcourt
Directed by Walter Edwards

CONSIDER the authors, look at the directors and remember that supporting casts include such people as: Eugene O'Brien, Conway Tearle. Niles Welch, Tom Moore, Norman Kerry, Harrison Ford, Matt Moore, Earl Fox, Lillian Cook, Wanda Hawley, Louise Willoughby, Vera Doria, Zazu Pitts, Emory Johnson, May McAvoy, Hazzard Short, Stuart Holmes. Ramsey Wallace, Frederick Peary, Jack Meredith, Dorothy Rogers, and others of prominence.

BRILLIANT REVIVALS

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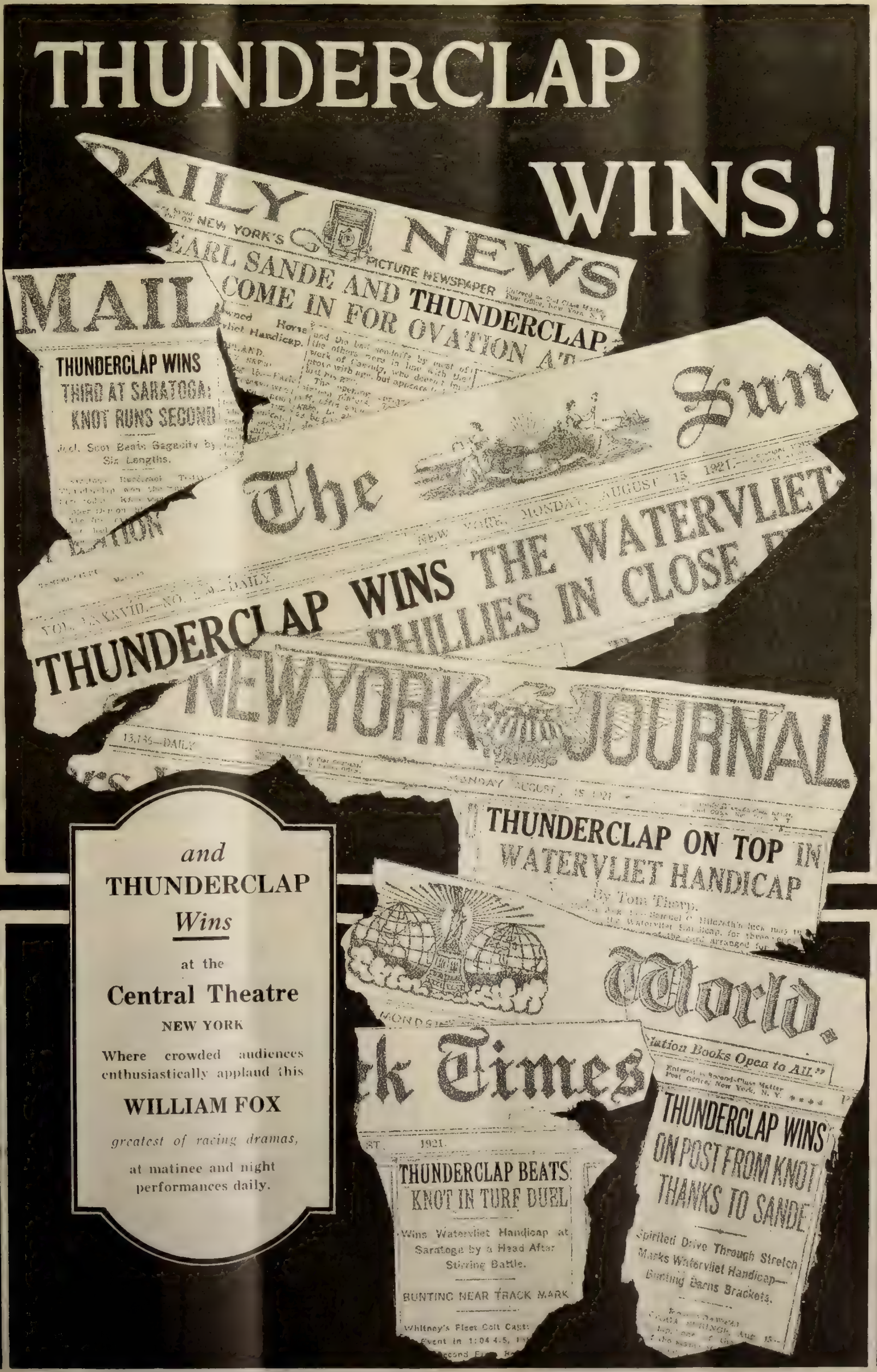


DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
EARL SANDE AND THUNDERCLAP COME IN FOR OVATION AT

MAIL
THUNDERCLAP WINS THIRD AT SARATOGA; KNOT RUNS SECOND
Sen. Scot Beats Sagacity by Six Lengths.

The Sun
NEW YORK, MONDAY, AUGUST 15, 1921.
THUNDERCLAP WINS THE WATERVLIET
PHILLIES IN CLOSE

NEW YORK JOURNAL
MONDAY AUGUST 15 1921
THUNDERCLAP ON TOP IN WATERVLIET HANDICAP
By Tom Thorp.

World.
Circulation Books Open to All.
Entered as Second-Class Matter Post Office, New York, N. Y.
THUNDERCLAP WINS ON POST FROM KNOT THANKS TO SANDE
Spirited Drive Through Stretch Marks Watervliet Handicap—Bunting Barns Brackets.

Times
THUNDERCLAP BEATS KNOT IN TURF DUEL
Wins Watervliet Handicap at Saratoga by a Head After Stirring Battle.
BUNTING NEAR TRACK MARK

and
THUNDERCLAP
Wins
at the
Central Theatre
NEW YORK

Where crowded audiences enthusiastically applaud this

WILLIAM FOX

greatest of racing dramas,

at matinee and night performances daily.

Of the twelve special Super Features to be released by

WILLIAM FOX

during the present theatrical season, two have now gone forth to Exhibitors:

OVER THE HILL

the wonder play based on the poems of Will Carleton and directed by Harry Millarde- The picture without a parallel in the history of motion picture entertainment ~ ~ ~ ~

and~

A VIRGIN PARADISE

The admirable entertainment which has delighted audiences at two Broadway theatres in New York, From the story by Hiram Percy Maxim, ~ *Directed by J. Searle Dawley.*

Announced and also ready for immediate booking:

A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT
THUNDERCLAP
SHAME
PERJURY
FOOTFALLS
THE LAST TRAIL
QUEEN of SHEBA

The sensational success of
New York, London and Los Angeles

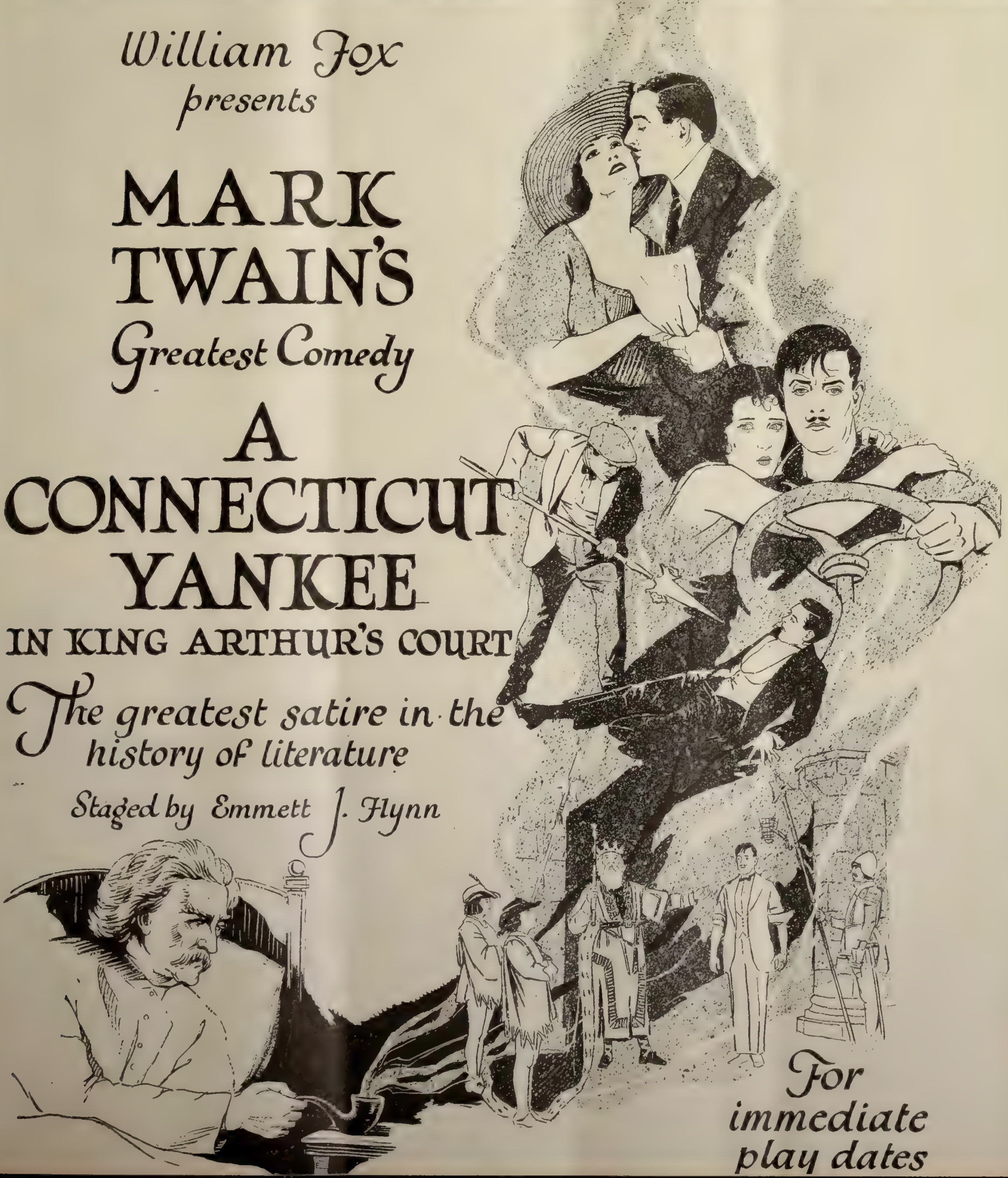
William Fox
presents

MARK TWAIN'S
Greatest Comedy

A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT

The greatest satire in the history of literature

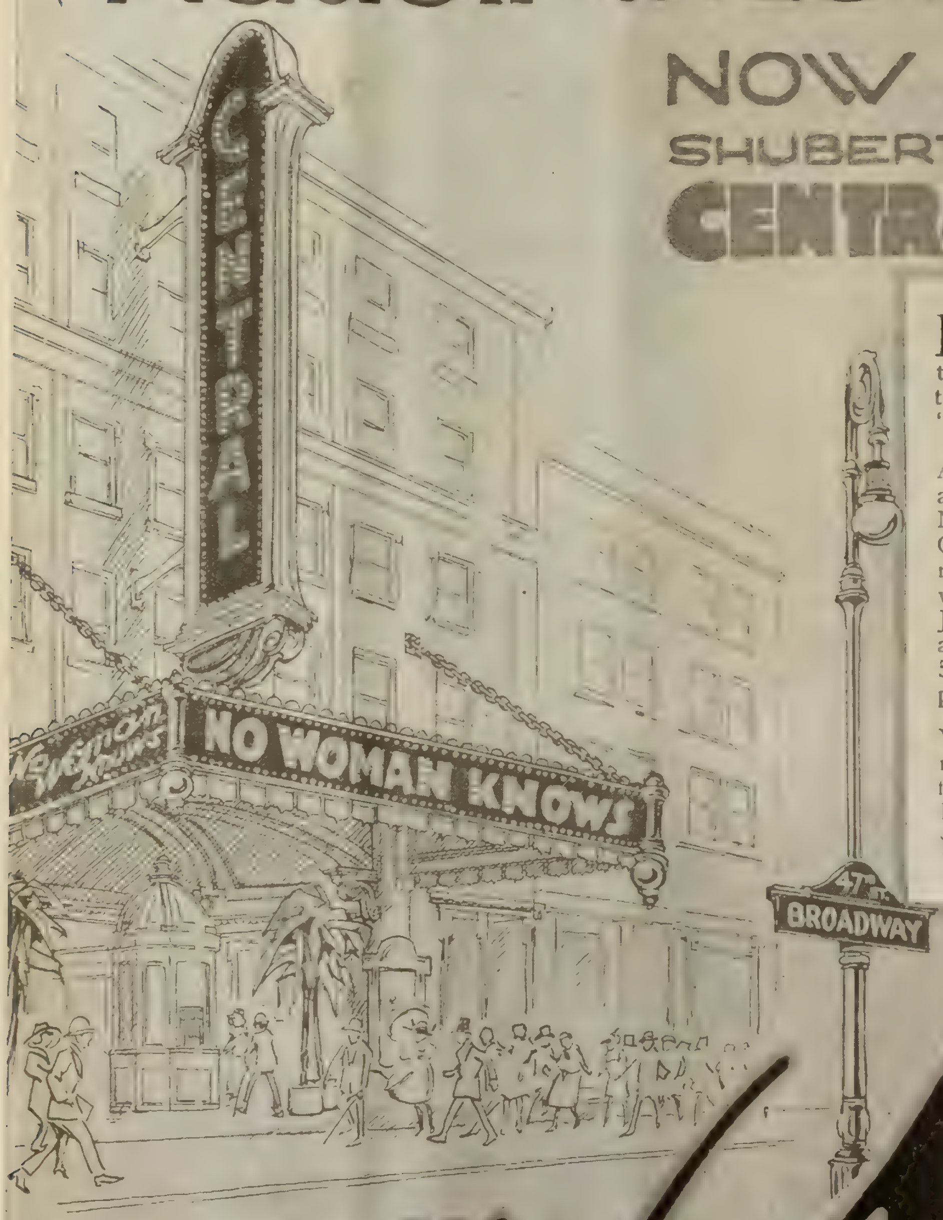
Staged by Emmett J. Flynn



For immediate play dates

Nation-Wide Advertisi

NOW PLAYING
SHUBERT'S NEW YORK
CENTRAL THEATRE



BROADWAY ADVERTISING is national advertising. By the time you show "No Woman Knows," the word will have gone around—"See this picture!"

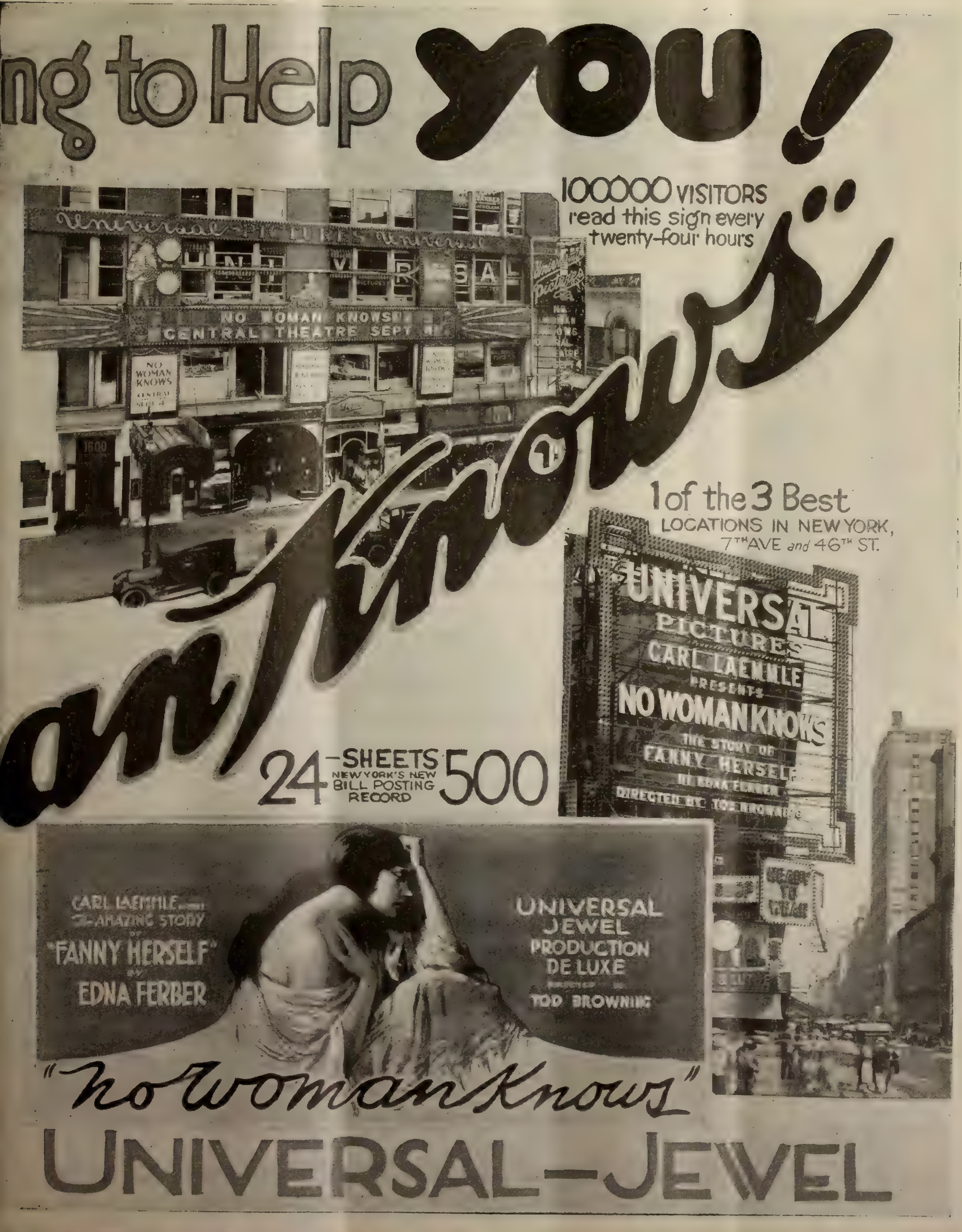
At least one million out-of-towners and commuters crowd the streets of New York every twenty-four hours. Of these, probably 200,000 are nightly reading the blazing Broadway electrics of this great new Jewel Production—the remainder are seeing the striking 24-sheets—500 of them—New York's new billposting record.

You won't need to wait for a long run on Broadway to reap the benefit. Your audiences are ready NOW. Book this great heart-picture to show at your FIRST OPPORTUNITY.

Carl Laemmle
presents

"No Wom

THE
AMAZING
STORY OF
"FANNY HERSELF" by Edna Ferber
Directed by TOD BROWNING,
The Man who made "OUTSIDE THE LAW".



ng to Help YOU!

100000 VISITORS
read this sign every
twenty-four hours

an Knows"

1 of the 3 Best
LOCATIONS IN NEW YORK,
7TH AVE and 46TH ST.

24-SHEETS
NEW YORK'S NEW
BILL POSTING
RECORD
500

CARL LAEMMLE presents
THE AMAZING STORY
OF
"FANNY HERSELF"
BY
EDNA FERBER

UNIVERSAL
JEWEL
PRODUCTION
DE LUXE
DIRECTED BY
TOD BROWNING

"no woman knows"

UNIVERSAL—JEWEL

SUSTAINED INTEREST

=1178 more theatre owners

THE oldest trade paper in this field has kept the moving picture business interested for fourteen years: ever since 1907.

It has consistently and honestly delivered the news, reviews and advertising to the theatre owners each week. So that today all branches of the industry look to this one publication for authentic information.

This sustained interest is responsible for our circulation gains. A. B. C. statement for the last six months shows that 1178 more theatre owners have proved their interest by subscribing to the most influential publication in this field.

MOVING PICTURE
World

First in character, first in influence, first in circulation.

A Declaration of Independence

IN a country founded on Independence and maintained by a determination to fight for Independence it is fitting that a great industry should follow the political and spiritual leadership that has made us a great nation.

This organization is pledged to find for the independent producer, the backbone of the industry, a market for his product. This organization looks to the independent exhibitor to provide that market.

Confident of the determination and the ability of the exhibitor to carry to a successful conclusion this month of September set aside for independent productions in every independent theatre we are offering for release three productions of the highest box-office value.

HOME-KEEPING HEARTS
THE FAMILY CLOSET
DISCONTENTED WIVES

We are allied for pictures with the most able and sincere independent producers.

We are allied for distribution with the greatest independent exchange, The Pathe Exchange, Inc.

PLAYGOERS PICTURES

35 West 45th Street New York City

Foreign Representative
SIDNEY GARRETT
25 West 45th Street, New York City

PLAYGOERS PICTURES
THIRTY-FIVE
WEST 45TH STREET
NEW YORK CITY

Cameo Classics

presents

HOME-KEEPING HEARTS

From the story by Charles W. Barrell.

Directed by Carlyle Ellis

A powerful picture of a man's regeneration set in an atmosphere that will recall the stage triumphs of "Shore Acres," "'Way Down East," and other great rural successes." It is a good old-fashioned country melodrama that will captivate any audience.

PLAYGOERS PICTURES
THIRTY-FIVE
WEST 45TH STREET
NEW YORK CITY

Ore-Col Film Corporation

presents

THE FAMILY CLOSET

Here is the last word in a society drama. It was adapted from The Saturday Evening Post story "Black Sheep" by Will J. Payne, and was personally directed by John B. O'Brien.

It is the story of the family skeleton rattled by blackmailers after a silence of twenty years. It strips bare the weakness of fair weather friends and reveals in a succession of punches a picture approaching dramatic perfection.

PLAYGOERS PICTURES

THIRTY-FIVE
WEST 45TH STREET
NEW YORK CITY

Playgoers Pictures

presents

J. P. McGOWAN in

DISCONTENTED WIVES

A HERALD PRODUCTION

Here is a title that will jam them into your theatre and a production that will fascinate them when they see it. It is one of the genuinely big women pictures of the year.

The appeal of the young and beautiful, but discontented woman, is tremendous. Her love of clothes, of finery, of riches is intense. Her womanhood, and the ways of woman, are the big secrets that you and your patrons will like.

PLAYGOERS
THIRTY-FIVE
WEST 45TH STREET
NEW YORK CITY
PICTURES

SOMETHING TO BE PROUD OF

URBAN POPULAR CLASSICS

Foolish pride hurts the pocket-book in the same way as it hurts the individual, but intelligent pride always *pays.*

The Exhibitor who is proud of the programs he arranges for his patrons; who always seeks the best there is because he knows that the best always pays—that is the Exhibitor we are most interested in having play the KINETO REVIEWS and the CHARLES URBAN'S MOVIE CHATS.

They are the best single reels; true educational pictures, as entertaining as they are instructive.

Exhibitors who are building *now* for the *future* are booking these single reels that are

Features in Themselves

A complete list of Kineto Reviews and Movie Chats already released will be mailed to Exhibitors upon request

KINETO COMPANY OF AMERICA

INCORPORATED

C. Urban
PRESIDENT

71 W. Twenty-Third St. New York City

Frank Zambreno, Chicago's famous showman — calls these the greatest ever. *And Frank is right!*

W. E. Shallenberger

ARROW *announces a series of*

FOUR WONDER-DRAMAS

featuring

NEVA GERBER

JAMES MORRISON, BEN WILSON and JOSEPH GIRARD

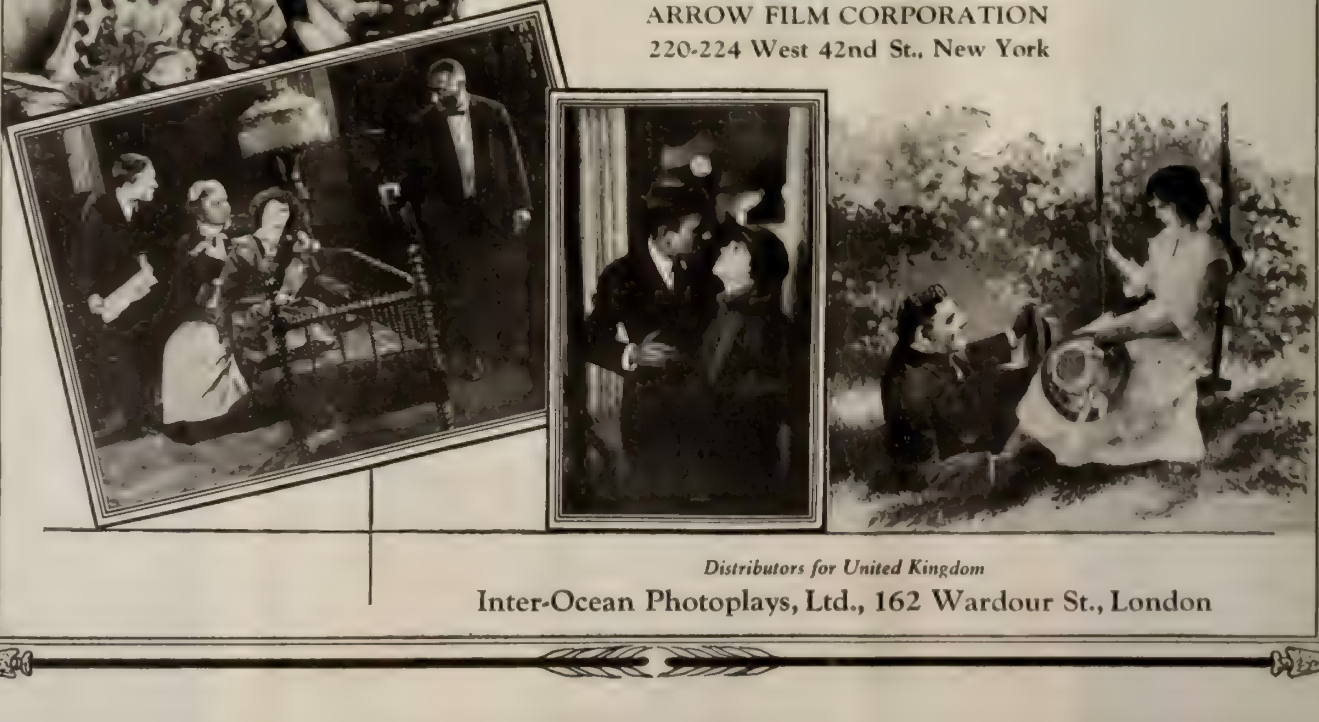
Produced by Berwilla Film Corp.

"A YANKEE GO-GETTER"
A splendid drama of mystery, intrigue, adventure and romance.

"DANGEROUS PATHS"
An epoch-marking picture, crowded with tense, gripping action.

These are the First Two Arrow-Gerber Specials.
Two More Coming. Make Arrangements **NOW.**

ARROW FILM CORPORATION
220-224 West 42nd St., New York



Distributors for United Kingdom
Inter-Ocean Photoplays, Ltd., 162 Wardour St., London

Arrow Pictures Point the Way to Big Box-Office Receipts

W. E. Shallenberger

Gentlemen, We Thank You —and We Compliment You on Your Judgment

Arrow started something!

—And it started with a bang. The first announcement of greater Arrow activities brought a deluge—a veritable flood of inquiries and orders.

They've poured in ever since. Never in our years of successful operation have we been so swamped with business.

Which seems to prove three things:

1. Demand for independent pictures is greater than ever before;
2. Exhibitors and exchange men are keenly alive to the independent opportunity Arrow offers;
3. Business is better than ever provided you *deliver the goods.*

Watch Arrow Announcements— They're Profit Opportunities

Arrow Film Corporation
220-224 West 42nd Street, New York

Every Arrow Picture
Is Independently Produced and Independently Distributed.

Every Arrow Picture
Is Sold at a Logical Price and Permits a Good Profit.

Every Arrow Picture
Is a Pleasing Subject for Theatre Patrons Anywhere.

Distributors for United Kingdom
Inter-Ocean Photoplays, Ltd., 162 Wardour St., London

Ernest Shipman
presents

GOD'S

From
RALPH CONNOR'S
Great story "*The* FOREIGNER"
Directed by
HENRY MACRAE
With an All-Star Cast Including
GASTON GLASS ~ GLADYS COBURN
WILTON LACKAYE ~ ROBERT HAINES
Produced by WINNIPEG PRODUCTIONS, *Inc.*

Distributed by
HODKINSON
thru PATHE EXCHANGE Inc.

CRUCIBLE

Ralph Connor
THE AUTHOR

A SURE-FIRE BOX-OFFICE AUTHOR

For years Ralph Connor has been writing thrilling, gripping stories of the great outdoors—

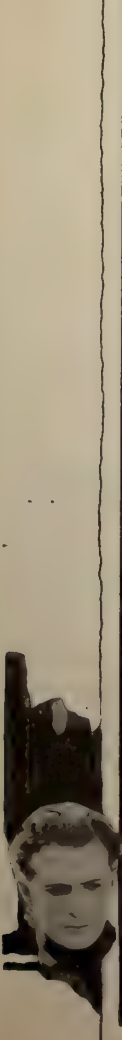
For years, with each new book, his popularity has increased by leaps and bounds—

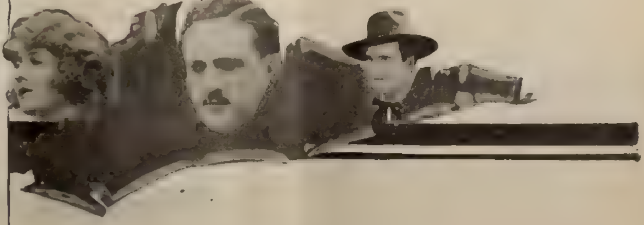
Today his works rank among the best popular sellers.

His stories are natural screen material because they are living, throbbing bits of the life of red-blooded men and women in their fight for existence—law and order and worldly recognition. They are genuine and sincere.

In "God's Crucible"—with a powerful all-star cast—Exhibitors have a production with tremendous exploitation possibilities and a picture that has all the elements that go to make a great box office attraction.

A HODKINSON RELEASE





Let's Go!

Pictures of such quality they'll start them coming!

Pictures of such quality they'll stir their interest!

Pictures of such quality they'll make them talk!

Pictures of such quality they'll keep them coming!

Try these for a start—

Arthur S. Kane presents

CHARLES RAY

in

"A Midnight Bell"

A triumph of thrills, laughter and heart throbs. There's a new surprise in this one. Adapted by Richard Andres from Charles Hoyt's famous stage play; Photographed by George Rizard; Directed by Charles Ray, and produced by Charles Ray Productions, Inc.

Louis B. Mayer presents

The John M. Stahl Production

"THE CHILD THOU GAVEST ME"

A picture of unusual audience appeal, exceptionally attractive to women. Little Dicky Headrich will bring the tears to the eyes. Barbara Castleton and Lewis Stone do exceptional work in this strong heart drama. Written by Perry N. Vecroff and directed by John M. Stahl.

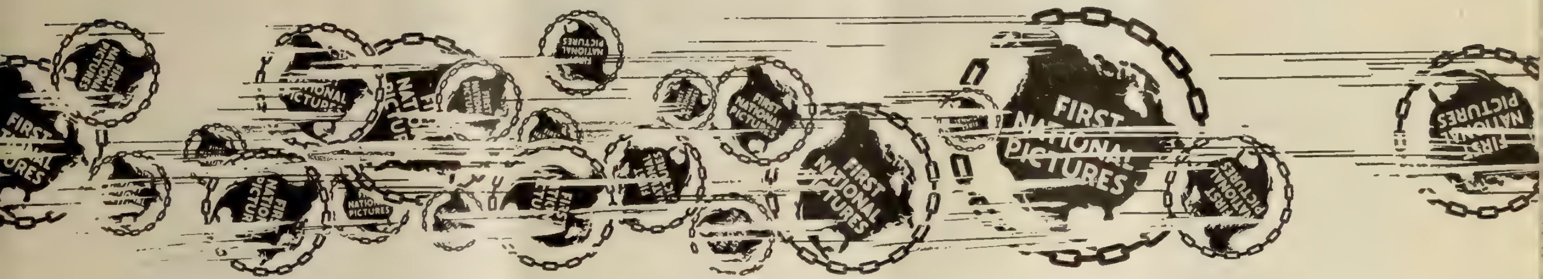
Keep up the good work with these—

Charles Chaplin—"The Idle Class"
Buster Keaton—"The Playhouse"
Norma Talmadge—"The Sign on the Door"
Katherine MacDonald—"Stranger Than Fiction"
Mr. and Mrs. Carter De Haven—"My Lady Friends"
James Oliver Curwood's—"The Golden Snare"
Whitman Bennett's—"Salvation Nell"

First National Has Plenty More Coming

There'll be a Franchise everywhere

Make This the Biggest Fall!



Pictures of such quality they mean Business Revival!

Pictures of such quality they cure sick Box Offices!

Pictures of such quality they'll put you on the way to the most successful year of all!

And then run these—

Whitman Bennett presents his
personally supervised production

"WIFE AGAINST WIFE"

The drama of a wife who was a model of beauty and a wife who was a statue of spite—a battle to a heartbreak—with a background of the artist colony of Paris and New York's highest society. From George Broadhurst's play, "The Price." Directed by Whitman Bennett; photodrama by Dorothy Farnum; photography by Ernest Haller.

R. A. Walsh presents

"SERENADE"

with Miriam Cooper and George Walsh

The picture that is now making a tremendous hit at the New York Strand—a medley of romance and thrills such as every audience loves, with a setting and atmosphere of Old Spain that will charm them with its beauty. Directed by R. A. Walsh.

Big profits will keep coming in with these—

Pola Negri—"One Arabian Night"
Marshall Neilan's—"Bits of Life"
Constance Talmadge—"Woman's Place"
Anita Stewart—"The Invisible Fear"
Charles Ray— "Two Minutes To Go"
Katherine Macdonald—"Her Social Value"
Norma Talmadge—"The Wonderful Thing"

That'll Make 1921-22 a Banner Year!

There'll be a Franchise everywhere

They Know a Good One: When They See It!

Here's every word of the reviews as published in the Detroit newspapers on the big hit at the Madison Theatre

DETROIT JOURNAL

One of the outstanding melodramatic stage successes of last season is Norma Talmadge's latest screen play. "The Sign on the Door," by "Channing Pollock," is her best this year.

It is at the Madison theatre. It is pure melodrama, though the cast and the acting lift it far above the average. The players include Lew Cody, Charles Richman, Paul McAllister, Helen Ware and Augustus Balfour. Each plays convincingly.

The plot tells of a stenographer who is compromised by her rich employer's son at a roadhouse. Later when she is married to another man, the fellow comes into her life and wants to "get" her stepdaughter, she dares not uncover his previous perfidy for fear her husband will blame her for her part in the episode. The villain is killed in a struggle with her husband who does not know that his wife has witnessed the tragedy. An exciting denouement follows her act in summoning the police and in a dramatic moment accusing herself of the shooting. But a real surprise comes—and then—well, see it.

DETROIT FREE PRESS

"The Sign on the Door," a play replete with dramatic and tragic incidents, is the screen offering at the Madison theatre this week. Norma Talmadge appears in the leading role.

The plot is highly sensational, opening with the heroine, a young working girl, being taken to a notorious resort by her employer's scape-grace son. There is a tense moment, an effort by a waiter to save the girl and a police raid.

But the tenseness of the earlier brisk life settles into the sweetness of home when the girl becomes the bride of a "strait-laced" man. The son of her former employer again comes into her life after a time. Risking her reputation, the wife goes to his room to warn him to leave the city, since she fears her husband will kill him, because he has persuaded her step-daughter to elope with him.

While she is in the room of the roue her husband enters. She hides and sees her husband kill the man. The husband leaves the room and hangs on the door a sign reading, "Don't Disturb Me." It is necessary that she call for aid before she can get out of the rooms and to save her husband she takes the blame for the murder.

The true story comes out little by little, and it is shown the husband shot the roue in self-defense. The play is a heavy one, with far more tears than smiles. It holds the audience and gives full scope to the dramatic talent of Miss Talmadge.

DETROIT NEWS

MADISON—In "The Sign on the Door," Norma Talmadge has one of the best screen plays in which she has appeared, and in the Madison this week it is heading the program of motion pictures. Upon the stage this Pollock play met with tremendous success. Its dramatics were excellent, its mechanism good and the suspense created by an intense situation helped to hold the attention of the audience from beginning to end. In the picture these elements are manifested, even to a greater extent than on the stage. The premises are laid down with much more precision, the incidents that lead up to the drama are pictured with fidelity and the flow of incidents is smooth and shown with cumulative dramatic effectiveness.

The tale is more or less well known. It has to do with a girl, Miss Talmadge, who was a stenographer to a wealthy banker. He has a scapegrace son, Lew Cody, who prevails upon the girl to accompany him to the opera, and then he takes her to a questionable restaurant. A waiter lets her know what kind of a place it is. She tries to get away, but the police raid the establishment, and a picture of her and the young man is snapped, but he buys the negative. Some time later she marries a prominent man, Charles Richman, and then the other chap comes into her life again. He is mixed up with a married woman and also with the step-daughter of the former stenographer. She fears his revealing to her husband the escapade of a few years previous. The situation becomes rather dangerous for the man and he is about to leave town. Miss Talmadge, however, learns that her step-daughter is going to Cody's apartment. She precedes her there, risking her own happiness for the child. Meanwhile Richman, as the friend of the man whose wife Cody has compromised, goes to the apartment, not knowing his wife is in another room. He kills Cody in the scuffle, and leaves, then the wife tries to do so but fails, and then assumes the crime to protect her husband.

In the end, however, happiness comes. Miss Talmadge does exceptionally good work. Lew Cody, in the part of a rotter, gives a splendid account of himself. He never did a cleaner cut piece of acting. Mr. Richman, of course, is fine and so are the others.

DETROIT TIMES

MADISON—Heavy drama is "The Sign on the Door" in which Norma Talmadge stars at the Madison this week. A girl, wickedly compromised; a wife, menaced by the villain; a justifiable homicide and black suspicion made the story "gripping."

Speaking of Joseph M. Schenck's
presentation of

NORMA TALMADGE

in

"The Sign on the Door"

Adapted for the screen by Mary Murillo and Herbert Brenon from the famous stage success by Channing Pollock; photographed by Roy Hunt; technical director, Willard M. Reineck.

Produced under the Personal
Direction of Herbert Brenon

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL PICTURES

FIRST NATIONAL PICTURES

ARTHUR JAMES
Editor-in-Chief

MOVING PICTURE
World

SEPTEMBER 17
1921

Again the Screen and Politics

THE idea of the screen in politics is as distasteful to the moving picture industry as is war to the lovers of peace. It is so foreign to the idea of purveying education or amusement to the masses that we, as business men, would much prefer to continue in the work of developing moving pictures as an art, as an educator or as a great medium of human expression. We feel much, possibly, as our forefathers did before the American war for independence. They would rather have been let alone to follow their daily tasks and the upbuilding of their adopted country than go in for a war that might mean more oppression if they lost it.

Yet they saw then, and the clearer-headed leadership of the moving picture industry sees now, that a principle was at stake, a principle so vital, so tremendously important that life would be intolerable and growth would be impossible if this principle were not definitely and fully established.

Little men in big offices, like George III, of that day, and Nathan Miller, of the present day, are so determined to work their wills on the people over which they rule that they fail to realize the fatal error of trampling upon human liberty and the principles of freedom.

Censorship of moving pictures is regarded by the uninformed as a remedy for any mistakes or evils which the making of pictures might include. They fail to understand that censorship is in essence and in effect in direct conflict with "liberty and the pursuit of happiness," guaranteed by the Constitution and shamefully flouted by the Millers and politicians of like blindness.

There are those who insist that if the moving picture industry insists on killing censorship in New York State it will be visited by retaliation in the form of repeal of the free Sunday law, and that the wise course, therefore, is to pussyfoot our way along hoping for the best.

There are others, and they see farther than their brothers, who insist that the fight for freedom is not to be scared or bullied into any such silence, that they can and will drive from public office every man who fails to recognize the vital principle of liberty. They know they have solid ground under their feet, and that no politician or group of politicians can defeat them once the people are fully informed of the real issue involved.

These insistent men don't like politics or a messing into politics any better than Benjamin Franklin like bloodshed, but they realize that we are in politics, we have been dragged in, and we must fight our way out. If the screen is to have the peace of no politics it must have its fight to win the rights that are now denied it.

We are just as much entitled to know where candidates stand on the question of the screen's freedom as the Anti-Saloon League had to know the attitude of candidates on the question of prohibition. If we are to be made to tremble by the bogie of a closed Sunday then we had best set all our brains and all our strength to the task of ending now and for all time any such pitiful condition.

No partisanship—but direct fighting, with our feet squarely on the principle of liberty, and our faces set determinedly toward the sun of freedom—this will win, and all the Millers in the world can't stop a fight like that.

Let's go!

Arthur James

Associated First National to Handle A. P. Retains Identity, with Lichtman

To Distribute Films on Open Market

ANOTHER long step forward in exhibitor distribution has been taken. The final goal in the alignment of the independent producer with the independent exhibitor was brought from a "long-shot" to a "close-up" by a few strokes of a pen last week, when Robert Lieber, president of Associated First National Pictures, Inc., and Oscar Price, president of Associated Producers, affixed their signatures, in the Congress Hotel, Chicago, to a contract under the terms of which First National takes over and distributes the complete output of the group of producers familiarly known as "The Big Six."

The importance to the whole industry at such a time of such a consolidation which now comprises, on the one hand leading stars and producers of the American film world, and on the other, the largest and most successful organization of independent exhibitors ever formed to distribute pictures among themselves, cannot be overestimated. It seems to definitely guarantee independence to the producer from all harassing alien influences and to as definitely guarantee the exhibitor a product of assured quality and a tried and proven box office value.

Negotiations Took Two Months

It guarantees to the First National sub-franchise holder and the First National customer the best productions of a majority of leading American stars and producers, brought to him by a single system of distribution, from which all unnecessary waste and overhead has been eliminated—a system of distribution owned, controlled and operated by the exhibitors themselves.

The negotiations, which ended in the execution of one of the most revolutionary deals in distribution ever known to this business, were begun by Samuel Katz, of Balaban & Katz, First National franchise holders for Illinois, and Al Lichtman, general manager of Associated Producers, about two months ago. Among the others present at various stages during the negotiations were Oscar Price, president of Associated Producers; Robert Lieber, president of Associated First National; J. D. Williams, manager of Associated First National; Harry O. Schwalbe, secretary-treasurer; Thomas H. Ince, Mack Sennett, Nathan Gordon, First National franchise holder for New England; Abe Blank, First National franchise holder for Iowa and Nebraska, and E. Bruce Johnson, head of the legal department of First National; Moe Mark, M. L. Finkelstein, H. O. Davis, J. Parker Read, Jr., and E. M. Ascher.

The term of the contract is a period of three years, and provision has been made for the extension of the agreement by the exercise of the requisite options. Under it the distribution system of Associated First National will entirely absorb that hitherto maintained by Associated Producers. That company will, as soon as possible, transfer its distribution machinery to First National. All contracts in existence between exhibitors and Associated Producers are valid and will be carried out.

Al Lichtman will continue as general manager of Associated Producers and will represent Associated Producers in all its relations with First National. There will be an Associated Producers' representative in the First National exchanges throughout the country.

Practically no time whatever will be lost in effecting the transfer of distribution responsibility, so that it is confidently expected that Associated First National will be booking all Associated Producers' attractions on or before October 1. While no fundamental changes or modifications in the First National distribution machinery will be necessary to handle the Associated Producers' output, at least one special innovation will be of interest to exhibitors.

This is the opening of a new comedy department which will devote its attention exclusively to comedies and will have a special sales force at its disposal, handling nothing but comedies. The Associated Producers' contribution to the comedy department will be twelve two-reel Mack Sennett specials a year and six special Sennetts starring Ben Turpin.

The Chaplin two-reel productions and the Buster Keaton comedies will, of course, come naturally within the scope of the comedy department's operations.

On account of existing contracts between Associated Producers and exhibitors, all Associated Producers' product released until January 1, 1922, including the pictures heretofore released, will be distributed entirely on the open market basis. These pictures are available to every exhibitor in the country.

After January 1, the pictures to be released will be distributed partially on the franchise plan and partially on the open market basis. Announcement of definite details will be made in due time regarding the method of releasing the pictures delivered subsequent to January 1.

No definite releasing dates have been fixed for the group of A. P. productions now ready for the theatres, but a formidable array of attractions is available, the names of which, with their respective producers, are here given:

Mack Sennett's "Molly O," with Mabel Normand; "Hail the Women," the Thomas H. Ince super-special; "The Silent Call," a Laurence Trimble-Jane Murfin production for H. O. Davis; Thomas H. Ince's "The Cup of Life," with Madge Bellamy and Hobart Bosworth; Hobart Bosworth's first independently produced picture, "Blind Hearts"; King W. Vidor's "Love Never Dies," from the novel, "The Cottage of Delight"; J. L. Frothingham's second production, "Pilgrims of the Night," from "Passers-By," the E. Phillips Oppenheim story; "The Sea Lion," second of Hobart Bosworth's independently made pictures.

The previous releases which will be distributed by First National exchanges are: Thomas H. Ince's "Homespun Folks"; "The Leopard Woman," a J. Parker Read, Jr., production with Louise Glaum; Allan Dwan's drama, "The Forbidden Thing"; "The Last of the Mohicans," the Maurice Tourneur special; Louise Glaum in J. Parker Read, Jr.'s "Love"; "A Thousand to One," a J. Parker Read, Jr., production with Hobart Bosworth; "Lying Lips," the Thomas H. Ince melodrama; "A Small Town Idol," the Sennett five-reel comedy special; "A Perfect Crime," an Allan Dwan comedy.

"I Am Guilty," J. Parker Read, Jr.'s drama with Louise Glaum; "Home Talent," a Mack Sennett five-reel comedp special; "Mother o' Mine," a Thomas H.

The Deal at a Glance

First National absorbs the distribution machinery of Associated Producers.

Current and completed Associated Producers attractions will be distributed by First National on the wide open market effective at once.

Associated Producers retains its identity, with Al Lichtman as general manager representing the producers in their relations with First National.

Associated Producers maintains representatives in all First National exchanges.

First National establishes a comedy department to distribute the Chaplins, Sennetts, Sennett-Turpins and Buster Keatons.

All existing contracts between Associated Producers and Exhibiors will be carried out.

The contract is for a period of three years.

Entire Associated Producers Output; as General Manager for Its Members

New First National Comedy Department

Ince special melodrama; "A Broken Doll," an Allan Dwan production with Monte Blue and Mary Thurman; "The Foolish Matrons," Maurice Tourneur's drama with Hobart Bosworth and Doris May; "The Ten Dollar Raise," J. L. Frothingham's first release; "Greater Than Love," a J. Parker Read, Jr., production starring Louise Glaum; "Devotion," by A. J. Bimberg, starring Hazel Dawn and E. K. Lincoln; three two-reel Sennett special comedies, "Made in the Kitchen," "She Sighed by the Seaside" and "Call a Cop," together with the first of the special Sennett-Turpin two-reelers, "Love's Outcast."

The names of the producers who comprise the Associated Producers include some of the most distinguished in the motion picture producing field. These names and the reputations linked to them are the index to the calibre of the pictures which First National sub-franchise holders and customers may expect from this quarter.

No man in the industry is better known as a producer than Thomas H. Ince. Mr. Ince has been identified with all the leading developments of the motion picture for years. In the "one and two reel" days, he was even then in the front rank of directors, and as director-general of the New York Motion Picture Corporation, was producing for the Mutual program pictures distributed under the brand names of Kay-Bee, Domino and Broncho, the box-office value of which exhibitors all over the country to this day recall with pleasure.

In 1915, Mr. Ince with Mack Sennett and D. W. Griffith was responsible for the formation of the Triangle Film Corporation, and once again Mr. Ince was a predominant producer of features which not only spelled prosperity for the theatres that booked them, but elicited widespread comment among critics and students of the silent drama for their dramatic and artistic value. A considerable number of these productions were made by Mr. Ince himself, and others were produced under his personal supervision by directors who had blended the Ince viewpoint and technique with their own ability and worked in close co-operation with him.

Following the brilliant record established through his Triangle pictures, Mr. Ince joined the Famous Players-Lasky Corporation. While associated with that concern he duplicated his record of box-office attractions set up on former occasions and during his entire connection with the organization was regarded by distributors and exhibitors alike as one of the strongest assets they possessed.

When his contract with Famous Players expired, Mr. Ince was firmly convinced of the advantages of entering upon a career of independent production and so arranging the distribution problems which confront an independent producer that he would market his product direct to the exhibitor, preferably in association with other independent producers, eliminating for both the producer and the exhibitor the middleman's charges. The result of Mr. Ince's efforts in this direction, after numerous negotiations with the leading producers of the country, was the formation of Associated Producers, Inc.

Mack Sennett, one of the prime movers with Mr. Ince in Triangle in the birth of "The Big Six," has been known for years throughout the world as "The Comedy King." His series of Keystone Comedies, dating from the early days of the industry, and still, in reissued form, giving joy and merriment to millions, would of themselves be enough to entitle him to a permanent place in a film hall of fame.

The "Fatty and Mabel" series of Key-

CONSUMMATION OF THE FIRST NATIONAL-ASSOCIATED PRODUCERS' DEAL

In the Congress Hotel, Chicago, September 2. Left to right: Harry Schwalbe, Mack Sennett, Nathan Gordon, Robert Lieber, Sam Katz, Thomas H. Ince, Oscar Price, Al Lichtman stones, in particular, were in their day probably among the most popular comedies on the screen of the country. At one time or another, almost every comedian who has since made a reputation of his own on the American screen has been identified with the Mack Sennett fun-producing aggregation.

It is not only in short-length comedies that Sennett excels. Two of his feature-length productions stand as top-notchers for entertainment value and box-office results. One of them was "Tillie's Punctured Romance," which swept the country when it was released and lived far beyond the span of life allotted to the average successful attraction. The other was "Mickey," a feature picture universal in character and composition, and which film men agreed could have been made by no one but Mack Sennett.

Mabel Normand was its star. After several of the leading distributing organizations had viewed the picture and turned it down in bewilderment, it was released on an independent basis as a state rights attraction, and proceeded to bring "shrieks of despair" from those who had passed it on account of the tremendous records for earnings that it piled up in one territory after another.

Maurice Tourneur, another of the Associated Producers group, has justly earned the title of "Poet of the Screen." Few as artistic productions have ever reached the American silversheet as "The Bluebird," "Woman" and "The Last of the Mohicans." That Mr. Tourneur has, however, an abundant fund of thrills, and adventure and the comedy sense in his make-up, is demonstrated by such productions as "The Whip," "The Life-Line," "The Country Fair," "The Poor Little Rich Girl," and "Sporting Life."

J. Parker Read, Jr., who has produced numerous successes during the last few years; H. O. Davis, who has recently re-entered the field as an independent producer, and J. C. Frothingham, producer of "The Ten Dollar Raise," will contribute several productions to be released by Associated First National.

The first of the new Read productions to reach the market will probably be "Pawn," a new story by Frank L. Packard, author of "The Miracle Man." "The Silent Call" is scheduled the first of the H. O. Davis productions. "Pilgrims of the Night" is the current Frothingham attraction available to the theatres, and this will be followed by "The Daughter of Brahma."

As an indication that no possible effort will be spared to obtain the very best story material available for their productions, the members of Associated Producers have decided to form a "Co-operative Council" which will discuss, analyze and consider all stories submitted to the group for production, and form a "reserve fund" of production material which shall be at the disposal of every member. In this way, each of Associated Producers can be sure that every picture produced, so far as the subject matter is concerned, has been approved and indorsed by the entire group.

"There is no doubt that the Associated Producers' output will rank with the finest the motion picture field has to offer this year," said President Lieber. "The theatres which are fortunate enough to get First National attractions, consisting of the productions of First National's present group of stars and directors, together with the Associated Producers' pictures, the work of some of the best known producers in the country, will have a guaranteed supply of high-grade attractions such as will place them easily in the lead in their respective territories, and further insure their future and standing.

"I feel that our assumption of the distribution of this important group of quality productions places First National not only definitely but far in the lead of its competitors, and my only regret is that we have so few First National sub-franchises left to sell."

"The association of independent producers has secured an outlet for their pictures which promises adequate returns to warrant the making of the greatest of feature productions," said Thomas H. Ince. "Independent theatre owners throughout America and the entire world will now have a choice of splendid productions which have not heretofore been available for them. Forthcoming feature pictures of the producers who have been associated with me in the Associated Producers, Inc., will now reach a far greater and more efficient distribution than would have been possible under old conditions.

"Hail the Woman"

"We have just completed at my studio 'Hail the Woman,' probably the greatest drama of American life with which I have ever been connected. Here is a production that represents our best efforts and was produced after months of hard work and at tremendous cost. Yet if I am to make productions of this kind I can only do so through the possibility of the greatest mass of picturegoers seeing and enjoying it.

"The distribution bogey that for the past two years has threatened the constructive growth of the industry has been dispelled by this amalgamation. It is a great step forward."

"This amalgamation wins the battle for an independent screen," asserted Mack Sennett. "It makes independence for the exhibitor and independence for the producer a fact instead of a hope. It defeats, for all time, monopoly of motion pictures. Closer co-operation with the exhibitor has been my ideal and I feel confident that the merger of Associated Producers and First National brings it to realization.

"I can go ahead now without fear of a curtailed market, making such pictures as 'Molly O,' which I have just completed with Mabel Normand, knowing that they will go into the finest theatres in the land. The bogey of monopoly is gone, wiped out by a merger of the world's great theatre organization and this group of independent producers."

"Removed all Handicaps"

"The producer's greatest achievements come only when production is unhampered and the affiliation of First National and Associated Producers, guaranteeing as it does the most widespread distribution and presentation, removes all handicaps from the producers," wired Maurice Tourneur from Los Angeles.

"I believe that the merger of these two companies, one the outstanding producing organization and the other the outstanding exhibitor organization, means more to the theatregoing public than any single occurrence in the history of the motion picture industry It means that we will be able to deliver to the screens of America better pictures than we have ever made because it removes the biggest barrier that has confronted us."

"The limitations which have been placed on motion picture production by the necessities of complicated distribution are removed," said J. Parker Read, Jr. "It means the utmost of independence for the producer and for the exhibitor. It is a source of great gratification to me, and I know that it is also to the other members of Associated Producers to know that our pictures will go direct to the exhibitors of the world through the greatest exhibitor organization in the history of motion pictures. It is significant that this, the biggest amalgamation in the industry's history, is between two co-operative organizations."

The consolidation was characterized by Al Lichtman, general manager of Associated Producers, as the most important move toward stabilization in the history of motion pictures.

"It makes certain the independence of motion pictures," he said. "It assures the independent exhibitor everywhere of a steady supply of consistently big pictures. It guarantees the big producers of the world assured distribution of their product upon equitable terms by which the producer is not stifled but encouraged at all times to do his level best.

"It has always been my ambition to effect a working alliance between the best producers and the best exhibitors, on a basis which would guarantee each the full independence and at the same time a full measure of co-operation. I have the greatest faith in First National and the policies which have made First National a success. I believe that First National stands for a fair deal for the exhibitor and the producer. Many of the First National's franchise holders have been for years my warm personal friends, and I am glad to have participated in the negotiations which brought the two organizations together, and I sincerely believe that the amalgamation will result in a greater First National which will automatically result in a better opportunity for all producers of quality pictures."

Industry Prepares Political Barrage; Clayton's Defeat Held to Be Certainty

THE motion picture industry will lay down its first barrage immediately after September 13, primary day, when the candidates of the respective parties for a seat in the New York State Assembly next year, will be settled. No time will be lost nor words minced in asking these candidates where they stand on the question of motion picture censorship. All Albany is watching the results. There are also two Senators to be elected this fall, succeeding Senators Mullan and McCue, resigned. Mr. Mullan comes from Rochester and Mr. McCue from New York. While the State Senate holds over for another year, these two men will probably be asked to publicly express their views on censorship.

Assemblymen who are reasonably sure of returning to Albany next January admit that they are worried over the situation. Some of these are of the "back and fill" variety. They do not want to come out openly in favor of censorship because they fear that they will offend certain of their uninformed constituents, and vice versa.

There is today every evidence that political battles will be fought along an entirely new line in New York State this fall. Assemblyman Walter Clayton's defeat is already regarded as a certainty. Old members of the Assembly, remembering the methods that were adopted in forcing the censorship bill through during the closing hours, fully realize that the methods that are about to be adopted in ascertaining each candidate's sentiments on the question of censorship are eminently fair and bound to produce results.

Passing the Assembly, a bill calling for the repeal of the Motion Picture Commission next July, will go to the Senate with a momentum of a large majority. Recent disclosures in New York City have not been of a sort that would enhance the power wielded by Senator Clayton R. Lusk last winter. His star is already on the wane. Under such conditions he will no longer be able to muster the strength which would defeat any measure coming from the Assembly and carrying with it a majority which could not be disregarded.

Eastman Answers Cromelin's Charge, Quoting Statistics on Film Imports and Pointing to Scope of Business

Editor, MOVING PICTURE WORLD:

CERTAIN statements regarding raw motion picture film made in the letter of Mr. Paul Cromelin, president and general manager of the Inter-Ocean Film Corporation, which was published in your issue of August 27, 1921, necessitate a reply.

Figures were quoted from the official reports of the Department of Commerce regarding the importation of raw motion picture film into this country during the five years, 1914-1918, but no mention was made of the countries from which these imports came. These government records show that of the total imports of approximately 260,000,000 feet during these five years (as quoted in the above mentioned letter), 225,824,677 feet of this film were imported from France, or over 86 per cent. The accompanying table shows the imports of this film for the four full war years:

If all this film had been placed upon the market, it would represent only a small proportion of the total film used in this country. It is, however, well known in motion picture film circles that practically all of the French film was imported and used by the maker and that it was not placed on the market. During the four full war years, only 18,993 012 feet came from countries other than France, and the large proportion of this came during the first year of the war.

These imports from countries other than France represent practically all of the raw motion picture film that can be considered as being placed upon the market in this country. From July 1, 1915, to June 30, 1917, the amount of this film was negligible. These figures all bear out my original statement that "from the fall of 1914 to the fall of 1918, or even later, practically all foreign made motion picture film was kept out of the American market. No possible tariff could equal the embargo of the war conditions."

It is stated in the above mentioned letter that no raw stock was imported from Germany during the war or during 1920. It is true that no film was imported from Germany in 1920, but if the 1921 figures are investigated, it is found that Germany began sending film into this country in February, 17,585 feet being sent during that month.

Since February, 1921, the German film has been imported into this country at a rapidly increasing rate, until in June, 1921 (the last month for which statistics are available), Germany imported into the United States 7,422,300 feet of raw motion picture film, which last mentioned figure was over 40 per cent. of the entire importations of such film for that month.

We have never stated that Belgian and English film imported into this country was not coated upon American made celluloid base. We stated that all German and French film is made upon German or French made celluloid. The government records for 1921 show that not one foot of English raw motion picture film has been imported into this country between January 1 and July 1 of this year, whereas in 1920, 6,350,300 feet were imported. The government records also show that in February, 1921, 7,156,680 feet of raw motion picture film was imported from Belgium and in June, 1921, only 641,850 feet.

These figures would indicate that German made film, coated upon German made celluloid, is driving out of the market the British and Belgian film. It is well known in the trade that a motion picture film manufacturer can produce his celluloid base cheaper than he can buy it outside; other things being equal, the manufacturer who buys his celluloid base cannot succssfully compete with the manufacturer who makes his own base.

Reference to the earnings of the Kodak Company is the favorite resort of all competitors who wish to attack the company; the competitor manufacturing cameras uses it; the competitor manufacturing roll film uses it; the competitor manufacturing photographic paper uses it; and the competitor interested in raw motion picture film uses it. Each one assumes that the earnings are derived from the particular line in which he is interested.

One might infer from the above mentioned letter of Mr. Cromelin's that the earnings of the Kodak Company were derived entirely from the sale of motion picture film. Such an inference is, of course, erroneous, as this company manufactures and markets a large number of products other than motion picture film, such as cameras, photographic paper, portrait film, dry plates, sundry photographic materials and supplies for the professional and commercial photographer, and Kodaks, Kodak film, photographic paper and supplies for the amateur photographer, of whom there are millions in this country.

I trust that you will see fit to publish this letter so that complete information on the questions raised in the above mentioned letter will be given to all those interested.

GEORGE EASTMAN.

IMPORTS OF MOTION PICTURE FILM, SENSITIZED, UNEXPOSED

	From France	From All Other Countries	Total Imports
July 1, 1914—June 30, 1915....	45,138,307 ft.	16,264,005 ft.	61,402,312 ft.
July 1, 1915—June 30, 1916....	58,217,224	273,564	58,490,788
July 1, 1916—June 30, 1917....	52,223,715	70,360	52,294,075
July 1, 1917—June 30, 1918....	45,077,632	2,385,083	47,462,715
Total 4 years................	200,656,878 ft.	18,993,012 ft.	219,649,890 ft.

Buffalo Newspaper Comes Out Strongly in Opposition to Censorship of Screen

THE BUFFALO TIMES, one of the leading dailies of New York State, has come out against censorship. In an editorial, entitled "Don't Rock the Boat," this newspaper says:

It is estimated that there are 18,000 movie theatres in the United States, that 20,000,000 persons are spectators in these playhouses every day, and that the paid admissions amounted to $4,000,000 every twenty-four hours. The common-sense conclusion to be drawn from that is that so vast an industry cannot be upset without serious consequences to the business structure in general.

Yet there is a rather extensive contingent of boatrockers who are busying themselves rocking the moving picture boat. The film business is being harassed by official censors and self-appointed moralists. It is being hounded by would-be exemplars of good taste, and by some who fancy they know more about the silent drama than those who are making a life career of it do.

"Don't rock the boat" is quite as applicable to the movie boat as to any other kind. It is more so than it is to many, if the catastrophic possibilities of a wreck are in proportion to the size of the ship and to the number of the passengers it carries.

Realart's Novel Insert Elicits Congratulation

Realart has been the recipient of many favorable comments anent the attractive sixteen-page insert carrying the announcement for its 1921-22 season, which recently appeared in the issue dated August 27 of MOVING PICTURE WORLD.

The front and back pages were made up with a background of Realart trademarks, while that of the centre pages was composed of hundreds of bona fide comments from exhibitors of Realart pictures, reprinted verbatim from the "What the Picture Did for Me" department of the Exhibitors' Herald.

Producers Pay $60,000 for 2,074 Permits; That's Cost of First Month of Censorship

NEW YORK STATE has had its first month of motion picture censorship. A trifle over $60,000 has been wrung from the pockets of the producers. A total of 2,074 permits have been issued. These permits accord the producer the right—which was already his—to continue showing pictures made in the past. Blood money. Extracted without rhyme or reason. Practically 96 per cent. of the month's receipts has come from such sources.

In the twenty-seven working days of August, the politically appointed Commission licensed but 231 pictures. During that time the running expenses approximated $5,000. This means that it has cost the taxpayers of this state about $22 for every picture upon which the Commission passed judgment.

During the month, the Commission, wise beyond its years, saw fit to eliminate two pictures and make a half dozen eliminations of scenes. Two of these have today become nationally known as exhibitions not only of stupidity on the part of the Commission, but narrow-mindedness on the part of at least two of the Commissioners, who saw in a bathing costume that which debased and became immoral.

The Commission itself admits that it has had a light month's business. Only 68 reels were run last week and but a bare 50 the week before. And yet in the face of such a business, another censor in the person of Mrs. Henry Fairchild Burton of Rochester, has been added. It is interesting to note that Mrs. Burton is a member of the New York State Republican Women's executive committee.

There will be no other deputy commissioners appointed for some time to come. Realizing the rapidly mounting costs which have attached themselves to the Commission, Chairman Cobb is anxious to spend as little money as is possible. Governor Miller has said that he desired the Commission to live within its appropriation. Governor Miller's word has prevailed at Albany since last January.

It has also been decided that there will be no force of inspectors to ascertain if the law is being complied with. There will be an Albany office, for the law so specifies, but it has been decided that it shall be nothing more than a mere desk, without an attendant.

Mrs. Eli Hosmer, Commissioner from Buffalo, fagged out from the month's activities, is spending two weeks at her home. It is of interest to know that primary day occurs on September 15. Mrs. Hosmer is also a member of the Republican State Women's executive committee, her presence is necessary to the upholding of Republican principles in western New York. When it comes to the naming of another deputy commissioner, Mrs. Hosmer will insist that she be given the right of naming that person, basing her contention on the well-known fact that Mrs. Burton's appointment was practically that of Governor Miller, and should not be charged, in a political sense, to western New York, and what is in the political phrase "due it."

It is said, however, that Mrs. Burton is proving herself a wiser member of the Commission, in fact that her education and views are serving to counterbalance the attitude of Mrs. Hosmer perhaps best shown in the strenuous objection which she made to the Pathe bathing girls.

Motion picture censorship is costing New York State's taxpayers many a hard earned dollar. It is proving a financial burden to the producer. There can be no increase in admission prices in the theatres today. The limit has been reached. Even though a company such as the Fox is called upon to pay a sum in excess of $9,000 in enabling it to continue showing pictures made prior to August 1, there is no recourse other than the words "paid under protest" across the top of the check.

During the last two or three days of August, the Commission received many long lists of pictures for which permits were desired. In fact this part of the business assumed such proportions that the Commission has seen fit to grant extensions of time to certain companies. But of new film, there appears to be but little and the impression now prevails with the Commission that there will be little in the actual work of reviewing much before December. Meanwhile, the expenses continue to mount up at the rate of $5,000 a month, perhaps more. The receipts, under the laws of New York State, can not be applied in meeting current expenses, indicating that before the end of the twelve months, that the Commission will be laboring under a huge deficiency item, running perhaps into the hundreds of thousands of dollars.

Breach of Contract by Employes' Union Brings Showmen in Court as Plaintiffs

JUSTICE MARTIN in Special Term, Part I, of the New York Supreme Court, has reserved decision on the arguments to make permanent temporary injunctions granted by Supreme Court Justices Wasservogel and O'Malley against Charles Ringler individually and as secretary of the Motion Picture Attendants' Union.

The union has declared strikes in six picture houses on the lower East Side, contrary to the agreement between the owners and the officers of the union, which was entered into on September 2 last. In all six cases the houses have been picketed and patrons warned against entering, and in several instances such a disturbance was created on August 11 last, when the houses were "raided" during performances, that police reserves had to be called to protect the patrons and the houses themselves.

In one case—that of the M. & S. Odeon Theatre at 58 Clinton street—the house shut down while repairs were being made, including the installation of 400 new chairs in the orchestra. The company employed two members of the union as watchmen—one during the day and the other during the night—while the changes were being effected. The union declared the strike and picketed the place.

Broke Written Agreement

In each of the other five houses affiliated with the Emsco Theatre of 80 Clinton street—despite the fact that an agreement attached to the papers shows that a two weeks' notification of a determination to change the original contract was signed by all parties—without any warning on the afternoon of August 11, members of the union rushed into the theatre during the performance, crying "all out, the strike is on," and frightened the patrons so that they left the place, while the strike committee compelled the employes to leave the house.

The other four houses affected are the New Fourteenth Street Theatre at 235 East Fourteenth street, Windsor Theatre at 412 Grand street, M. & S. Theatre at 68 Delancy street, and St. Mark's Theatre at 133 Second avenue. The owners of the theatres are members of the Motion Picture Exhibitors' Protective Association, and according to their affidavits the nightly earnings of the six houses exceeds $11,000 when they are not interfered with.

Specialty's Activities

Announcement by L. Ernest Ouimet, of Montreal, president and general manager of Specialty Film Import, for the year just started, indicates that his company is the exclusive distributor in Canada for Pathe Exchange, Federated Film Exchanges, Timely Films, Inc., Associated Exhibitor and Playgoers Feature Films, as well as for a number of European pictures.

"PEACOCK ALLEY"

Robert Z. Leonard Presents Mae Murray in This Tiffany Production

Pennsylvania Anti-Censor Move Starts

Scrantonian Points Out the Stupidity of the Situation in Strong Attack

PENNSYLVANIA is beginning to stir in revolt against the stupidity of censorship as is evidenced by the attitude of the Scrantonian, one of the really important newspapers of the Keystone State, and to which our attention has been called by M. J. O'Toole of the Comerford Amusement Company and an active worker in the Motion Picture Theatre Owners of America. The editorial from the Scrantonian is so fair and so clear-headed that we reproduce it for the information of the entire industry.

It bears the heading "Petty Tyranny of the Moving Picture Censor," and is as follows:

"The announcement that the Emanuel Presbyterian brotherhood, one of the most influential church organizations of the country, has taken a hand in the effort to abolish censorship of moving pictures is not surprising. Of all the citizen-fixit undertakings promoted to harass enterprise the so-called moving picture censorship scheme is the most idiotic. Moving picture censorship is an insult to American intelligence and decency. Any person of ordinary sense well knows that the public is the greatest censor of all. While the theatre-going people have perhaps encouraged a lot of foolishness in the past, the public can be depended upon to frown upon that which is really unworthy. For instance, it will be remembered that not so many years ago a girl of doubtful character, who had murdered a man in a cab in New York and had been acquitted by a jury, attempted to make capital out of the tragedy. She secured a play and started out on the road to coin money from her sin. This show was booked in Scranton by the New York people who controlled the Lyceum Theatre. A ticket speculator came on ahead and bought up the best seats in the house. In fact, the woman and her associates prepared to shave the people both ways.

"But they failed to take account of the censorship of the public. The people of Scranton, who were supposed to stand for almost anything, turned a cold shoulder on the scheme. There were but few seats sold, aside from those obtained by the speculator. The appearance was a frost, and it proved so in every other city that the creature attempted to secure patronage. The plan to capitalize crime on the stage failed to receive encouragement anywhere and the company went on the rocks after a few days. No paid censor was required to look after this. The public quickly censored that woman out of business.

"While one can realize that the office of moving picture censor makes a fat job for some political heeler or weazened old female reform crank, there is no actual use for a movie censor. Already the plots of many pictures have been destroyed by the cutting of parts that were deemed unobjectionable by the censors, who have slashed right and left, regardless of the effect upon the play. In the State of New York the members of a created board of censors have already ruined many pictures that have been prepared at great expense and have given vigorous slaps at the intelligence of moving picture audiences by their asinine work. Yet this board was appointed by the Governor of the State and the people themselves had no hand in the work of selecting them.

"It is well that church people and all other people should lift their voices against the moving picture censorship. There are laws enough in every town and city to take care of anything in the line of moving pictures or theatrical performances that are a menace to the morals of any community. The appointment of a few old grannies and sour-doughs in any State to decide what we ought to be permitted to see in the line of moving pictures is a direct insult to the moral ideals of the land. In the interest of fair play and freedom from petty oppression the moving picture censor cannot go too soon."

This is a view of censorship from an able editor of a daily newspaper. He has no picture interests and no axe to grind. Nothing could more ably present the censorship situation.

Looks Like a Get-Together

A delegation from the Allied Film Laboratories Association, Inc., was in Rochester on Tuesday in conference with Mr. George Eastman and Mr. Jules E. Brulatour, regarding future conditions in the moving picture industry.

Mr. Tom Evans, president of the association, gave out the statement that pending the completion of negotiations nothing definite can be given out, but that Tuesday's conference, which lasted practically all day, was most satisfactory; and that the outlook is exceedingly bright for the entire film industry in America.

Hope Hampton Personally Assembling "Star Dust"

Hope Hampton has finally completed the actual filming of "Stardust" and is now engaged in putting the finishing touches to the editing and titling. She is one of the few stars of the screen who personally attends to all the finer points in bringing a picture to a state of final perfection, and is indefatigable in her efforts toward this end.

"Stardust" was written by Fannie Hurst; in fact, it is this author's first full length novel and ran serially for several months in the Cosmopolitan Magazine. It was adapted by Anthony Paul Kelly and made under the direction of Hobart Henley at the Peerless Studio in Fort Lee, N. J.

Miss Hampton considers this production to be the greatest picture in which she has appeared. It is scheduled for early release as a First National attraction.

C. L. Yearsley Elected Head of the A. M. P. A.

The fifth annual meeting of the A. M. P. A. was held at the Cafe Boulevard, Thursday, September 8, and the following officers, directors and committees chosen: President, C. L. Yearsley; vice president, Jerome Beatty; secretary, Thomas G. Wiley; treasurer, Victor Shapiro.

The board of directors is composed of Charles W. Barrell, Paul Gulick, J. W. O'Mahoney, Arthur Brilant, Horace Judge, P. A. Parsons, Howard Dietz, Vivian Moses, Vincent Trotta. The auditing committee is Edgar O. Brooks, Leslie Jordan, Hopp Hadley; the managing director of the Bulletin, Walter Eberhardt; the business manager of the Bulletin, J. Irving Greene, and the national chancellor of the Chamber of Commerce of the U. S., Bert Adler.

For the Screen 450 Productions

Making estimates of picture productions for the coming year has replaced the put and take top in some of the take-a-chance sections of the industry. We had thought the silly season over until we read a solemn and a detailed announcement that the productions "available" for the coming season would exceed 800. If old stuff is included this might be called correct, but it could be increased to 2,000 on that basis if desired.

An actual estimate, based on facts, shows that the coming season's new productions will not exceed 450 feature subjects from American sources.

Skouras Brothers Lease the Empress to Strengthen Position in St. Louis

SKOURAS BROTHERS of St. Louis has just closed a twenty year lease on the Empress Theatre, Olive street, just west of Grand avenue, the heart of the Grand avenue theatrical belt, for a price said to be $30,000 yearly. President Spyros Skouras has annuonced that the Empress will be devoted to first run pictures and Pantages vaudeville. It probably will reopen on September 11, although there is a possibility the opening may be delayed for a week.

The acquisition of the Empress by Skouras Brothers Enterprises gives that company control of nine of the leading theatres of the city. Its houses include the New Grand Central, West End Lyric, Capitol, Central, Lyric, Pageant, Shaw and Arsenal.

Spyros Skouras stated that he acquired the Empress to protect his moving picture interests from strongly organized competition. In local film circles this "competition" is taken to be the newly organized City Wide Amusement Company, controlled by Harry Koplar, Sam Hamburg, Jr., and Ben S. Cornwell. It is said that this organization was contemplating taking over the Empress.

Gossip here also has it that Skouras Brothers may acquire the Columbia Theatre, Sixth and St. Charles streets. The Columbia is devoted to vaudeville and pictures. With the Empress and Columbia, Skouras Brothers would be able to furnish two weeks' work for any vaudeville attraction, a decided advantage in acquiring high class acts.

Censors Issue Circular

Within the next few days, the New York State Motion Picture Commission will send a circular letter to every motion picture theatre in New York State, calling attention to a section of the law which makes it a misdemeanor for any house to show a picture which does not bear the New York State seal. There are about 1,500 motion picture theatres in the Empire State during the present time.

Answer Freedman

Answers to a suit brought against them by Herman B. Freedman in the New York Supreme Court have been filed by Abe E. Siegel, Timely Film, Inc., Timely Topics, Inc., Aesops Fables, Inc., and the Adventure Films, Inc. The answers, while giving no details of the cause of the action instituted against them by Freedman, make a general denial of the allegations, except to admit that each of the corporations is capitalized for $25,000, and that Siegel is a stockholder in each of them.

May McAvoy has, after six months' residence, succumbed to the charms of California as a place for home. She is contemplating moving from her present temporary residence in a bungalow court to a home of her own with lawns, dogs, flower gardens 'n everything. The only regret of the McAvoy family is that the duties of their son and brother as an electrical engineer require his presence in New York and make impossible a complete reunion.

MACK SENNETT PRESENTS MABEL NORMAND IN "MOLLY O," DISTRIBUTED BY ASSOCIATED PRODUCERS

Kansas City Musicians Agree to Terms; Projectionist Is Beaten By Union Men

THE dispute between the Musicians' Protective Association of Kansas City and the owners of the five big downtown picture houses, the Newman, Royal, Doric, Liberty and Twelfth Street theatres, came to an end on September 1. Sixty musicians who were called from work on August 17 by Harry E. Kelly, association president, reported for work that morning.

The dispute centered about the lapse of time in the expiration of the old contract between the musicians and the motion picture men on August 1 and the beginning of the new contract September 1. The new contract provides that the wage scale of last year will continue, but instead of working five and a half hours the men are to work six. The bone of contention was whether the men should work five and a half or six hours during August.

Uniform Wage for Organists

Since August 17 there have been no orchestras in the big theatres. Organists have played extra selections and have even played the accompaniment for vocal numbers.

After a long session the last dispute was finally settled. It involved the pay of the organists. Each theatre has two organists. It was the contention of the musicials that one organist was the leader and should receive 50 per cent. more money than the other. The theatre men argued that both organists should be paid the same amount. The musicians yielded this point.

Non-Union Beaten

The suburban theatres have declared "open-shop." September 1 saw non-union projectionists in the suburban theatres. About 11 p. m. that night a party of eight men went to the Apollo Theatre and waited for Projectionist Hudson to come out. After he had walked a few feet, someone in an automobile yelled, "There he is; go get him."

Hudson was set upon and severely beaten. It later developed that among the sluggers was President Deighton of the local union, No. 170. The police arrested several of the participants. Hudson was immediately released and discharged by the court the next morning. According to the testimony, Deighton held Hudson's arms while a Mr. Moss slugged him.

The sluggers were fined $50 each by Judge Edward J. Fleming of the South Side Municipal Court. Chief of Police Edwards arranged for adequate protection for the theatres and their employes. Managers of theatres have received a notice that in the accessory houses the union employes would not repair any machines in non-union theatres.

Walkout is Feared

There is a report that an attempt at picketing each theatre and calling out the projectionists of downtown houses is under way. The first part of the week vaudeville houses and de luxe theatres signed up an agreement that if a walkout was declared for the downtown theatres, the suburban shows would be prepared to immediately substitute non-union men. The calling out of the union would be a severe blow to their cause as it would mean a direct violation of their contracts with the downtown theatres.

Laurence F. Goldman, state counsel for the Motion Picture Theatre Owners of America, has been called into the matter by the suburban showmen and his office is now preparing an injunction to stop any attempt to picket the theatres or interfere with employes as they are going to and from their work.

The insertion of several advertisements in local newspapers brought some hundreds of replies from projectionists. There seems to be an ample supply of men to take the places vacated by the strikers.

No Strike in Buffalo

There will be no strike of musicians in Buffalo, N. Y. Both sides have agreed to submit to arbitration. The present wage scales will continue in effect, but the musicians, for the time being, will receive 90 per cent. of their present pay. The other 10 per cent. will be paid by the managers to Harry C. Davis, secretary of the musicians' union. Mr. Davis will deposit the money in a bank to the credit of a separate fund.

An arbitration committee will be appointed to decide whether the 10 per cent. wage cut proposed by the managers is justified by existing conditions. If the arbitrators decide the cut is just, the entire amount in the separate fund will be returned to the managers. If the board rules the cut is unjust, the money will be paid to the men as a lump sum in back pay.

If the decision of the board is a compromise, the musicians will receive a proportionate amount of the total on deposit to each man's credit and the remainder will be turned back to the managers. By this agreement a strike has been averted. It is believed a similar policy will be adopted in wage controversies with the stagehands and projectionists.

Agree on St. Louis Wages

The St. Louis Motion Picture Exhibitors' League at the regular weekly meeting ratified the agreement reached with the local union of projectionists whereby the wage scale here has been reduced $2 a week. The rates now range from $41.10 to $63 a week, depending on hours of labor and the admission charge of the theatre. For several weeks committees discussed the wage question. The projectionists had contemplated asking for an increase. This was countered with a request for a 15 per cent. cut by the exhibitors.

Western New York Elects Howard Smith President

Howard F. Smith, manager of the Palace Theatre, Buffalo, N. Y., has been elected president of the new Western New York unit of the Motion Picture Theatre Owners of America. Other officers are William Dellemuth, Broadway Lyceum, Buffalo, vice-president; Samuel Carver, Empire, Buffalo, secretary; Judge John W. Schatt, Gowanda, N. Y., Opera House, treasurer.

At a meeting held in the Regent Theatre, Buffalo, last week, over thirty theatre interests were represented. It was decided to name an executive committee of seven to act for the membership, and among the things for which the unit will fight are the repeal of the daylight savings law and the elimination of the thirty day protection given first-run houses. The unit to open to all theatre owners east of Rochester and it is hoped to get all of the 150 men eligible in this territory as members. Meetings will be held each week.

Avert Toronto Strike

All but one Toronto, Ontario, picture theatre reached an agreement with employes just before September 1, the opening of the new year, the new contracts calling for a wage reduction of 10 per cent. all around, instead of the 25 per cent. slice demanded five weeks previously by the managers. A strike was declared against this one house by the union men. It held out for a 25 per cent. reduction.

Ottawa Musicians and Projectionists Strike Over Wage Cut of 15 Per Cent.

DEVELOPMENTS resulting from differences between exhibitors and organized theatre employes of Ottawa, Ontario, reached serious proportions on September 1, the date prescribed by local managers for a 15 per cent. reduction in wages. All picture theatres opened for regular performances as usual, after a number of the managers had announced that open shop conditions would prevail. The musicians and projectionists of all but three houses, it is stated, struck and their places were filled with available men. During the afternoon the electric service wires leading into the Regent Theatre, an Allen house, were cut. The police department was notified.

Manager William F. Brooker, of Loew's Ottawa Theatre reached a temporary agreement with his employes whereby the men remained at their posts, pending the arrival in the city of a Loew representative. In the meantime, 10 per cent. of the pay was being reserved in a special fund. Two small theatres came to terms with the unions without delay, these being the Princess and Veteran Theatres, neighborhood houses with small seating capacity.

The local unions demanded a renewal of last year's agreements, which called for $41 for regular musicians, $55 for orchestra leaders, $21.50 for night men only, $55 for organists, $7 a performance for leaders in picture and vaudeville combination theatres. The managers first demanded a reduction of 25 per cent. from these wages, but later compromised at 15 per cent. Even this offer was rejected.

No Baltimore Strike for Sixty Days; International Union Heads Called In

A CONFERENCE between a committee of members of the Operators' Union of Baltimore, Local 181, and the wage committee of the Maryland Exhibitors' League took place September 2, but very little was accomplished in the matter of adjusting the terms of the new contracts, so another meeting was called for Tuesday, September 6. The old contracts expired on September 1, with both sides holding firm but no action was taken by either side.

There will be no strike by the musicians and stagehands within the next sixty days at least, as an agreement to arbitrate the differences was signed in New York and during this time the international union heads will go over the matters in dispute. If it takes longer than sixty days to reach an agreement in the controversy of the stagehands then a reduction of 7½ per cent. will be made in their wages to be held in trust until the settlement is finally agreed upon. A 10 per cent. reduction will be made on the musicians and held in trust pending the settlement of their differences.

In the meantime, the musicians, stagehands and, so far as is known, the projectionists, are receiving the same scale of wages they were given last year.

Australian Attendance Is 1,297,435 Each Week

The attendance at Australian picture houses during the year ending June 30 was 67,466,657 according to government statistics, reports W. Scott, assistant general manager of Australian Films, Ltd., of Sydney, in a letter to Moving Picture World correcting a previous weekly estimate of 5,000,000. The figures as announced by him are in excess of previous years and average only 1,297,435 a week. The error is unfortunate in that it leads producers and exporters to believe the territory far more valuable than it really is.

"Whoever supplied you with the wrong figures is deserving of severe censure," writes Mr. Scott, "even if it is only from the point of view that it brings a reputable paper such as Moving Picture World into contempt. I myself and practically all other film men in Australia look upon your journal as giving authentic information."

Lightning Hits Theatre

The presence of mind of the management of the Toy Theatre, Oakland, Me., prevented a serious panic when that picture house was struck by lightning during a show on the night of August 30. The first signs of a panic were instantly quelled and the audience evacuated without injury to a single person. The back part of the theatre and the stage were burned.

New York is to have the first pantomime theatre in the world, according to plans announced by Mabel Normand, the motion picture star. The theatre is to have programs similar to those of the Grand Guignol of Paris, but instead of spoken plays, there will be pantomimes only.

Trenton Puritans Inforce Sunday Closing

When Director of Public Safety LaBarre refused to inforce Sunday closing in Trenton, N. J., and four picture theatres announced openings last Sunday, proponents of the Blue Laws appealed to Sheriff Firth to prevent the shows. He responded with a call for deputies to assist him and ninety men volunteered.

As soon as the films were flashed on the screen the deputies arrested the theatre managers, ticket sellers, ticket takers and projectionists. It was only after the managers promised not to reopen that they were released in $100 bail each for a later hearing. The managers arrested were Montgomery Moses of Read's Capitol and the Trent, and Herman Wahn of the State Street Theatre. There were about 600 persons in the theatres at the time of the arrests. Hundreds waited outside to view proceedings.

Brady and Rogers Back from Washington; Found Strong Sentiment Against Tariff

WILLIAM A. BRADY, president of the National Association of the Motion Picture Industry, and Saul E. Rogers, chairman of the association's taxation committee, returned September 1 from Washington where they spent three days conferring with members of the Senate Finance Committee on the questions of taxation and tariff as affecting the motion picture industry.

They were cordially received by members of the committee and found the senators with whom they talked heartily in sympathy with the industry's plea for relief from its present excessive taxation. There was evidenced also an earnest desire on the part of the senators to lighten the industry's taxation burden if a way can be found to provide sufficient revenue from other sources to meet the government's needs.

The National Association representatives also found a strong sentiment in the Senate Finance Committee against the proposed 30 per cent. ad valorem tariff on foreign films which is included in the House revenue bill now under consideration in the Senate.

Mr. Brady and Mr. Rogers were given individual hearings by Senators Reed Smoot of Utah, James E. Watson of Indiana, William M. Calder of New York, Robert M. La Follette of Wisconsin and others. They urged the repeal of all three existing excise taxes on seating, admissions and film rental and the substitution of a general sales tax such as the 3 per cent. tax called for in the Smoot bill to apply to all manufactured articles.

Both Mr. Brady and Mr. Rogers will return to Washington next week for a further conference with members of the Senate Finance Committee, at which time complete data showing the depressing effect upon the industry of the existing tariffs will be filed with the senators.

Chief Censor Cobb Meets His Match in Picture Questionnaire

New York Evening World Asks Him Frank Questions to Which He Finds No Answers

SETTING the pace for its competitors in stepping out boldly for Americanism and the spirit of American liberty, the New York Evening World has done a service to the public and to the moving picture industry in printing an interview with George H. Cobb, chief of the politically appointed censors of moving pictures in the State of New York. It is undoubtedly the best interview of its kind ever printed in a newspaper and we pause long enough to congratulate the Evening World with credit to the newspaper and to Margaret Mooers Marshall, who wrote it. The document is as follows:

"Lord Northcliffe, Secretary Hoover and Mayor Hylan can discuss the affairs of the world, the nation and the city in three minutes; but Chairman Cobb, of the Motion Picture Commission of the State of New York cannot approach in that length of time so solemn and awful a theme as movie censorship and what it means.

"To The Evening World's honor group of distinguished men and women, who have passed the newest test for mental alertness by answering in three minutes—or less—fifteen widely ranging questions, I had hoped to add the name of George H. Cobb, senator and censor-in-chief. Of course I knew that Chairman Cobb hails from Watertown, N. Y., and that up-State minds, like other great minds, move slowly. But by making his questionnaire short, simple and elementary, and by basing it closely on the subject on which he might be supposed to be well informed, I felt confident that he too would pass The Evening World's test in quick thinking and quick talking. Moreover, I thought that the people of New York were entitled to know what rules and principles guide the chairman of their Motion Picture Commission on the job they have given him to do.

"It seems that both of my conclusions were ill advised. Below are printed fifteen questions bearing directly on motion pictures and their censorship, which the chief of the censors, by his own admission, *cannot answer*.

"I saw Chairman Cobb in his office on the twenty-third floor of No. 220 West 42d Street. He had just returned from lunch. He is bland and blond and middle-aged, ponderous in movement and slow-spoken. A cloud of suspicion gathered visibly in his small blue eyes as I explained the idea of the three-minute interview, a murmur of derogatory sounds issued from his lips.

"When I finally persuaded him to try the new idea in interviews, and, at exactly five minutes to two, put——

"Q. No. 1—Why should moving pictures be censored?

"Chairman Cobb (heavily and with a smile of pitying superiority)—It would take half an hour just to answer that. I can't say anything about such questions. You can't get anything out of me along these lines. The subject can't be discussed like this.

"I—Won't you just read through the rest of the questions and see if you are not able to answer them in three minutes? It isn't necessary to discuss them exhaustively.

"Chairman Cobb took the list, carefully took off his glasses, carefully drew from his pocket another pair with heavier rims, carefully adjusted them. Silently his eye traveled down the column of questions, until—alas—he came to——

"Q. No. 12—What rules govern your censoring of the sex drama?

"Chairman Cobb (wearily handing back the list)—I can't answer such a question. I can't lay down rules. A sex drama might be obscene and it might not. We are created male and female; we have to admit the fact of sex. But rules—I don't see why you ask such questions! I might say something, and somebody might write in and want to know what kind of a fool——

"I—Do you know why I asked that question?

"Chairman Cobb—So you could catch me——

"I (guilty of interruption)—Not at all. I asked it because, when you first began your work, Mrs. Ellen O'Grady—who, you must admit, has always taken seriously the reform of motion pictures—told me that the most important thing you censors could do would be to get the sex stuff off the screen. Can't you lay down any general principle about it? Anyway, can't you answer the other questions?

"Chairman Cobb (shaking his head from side to side)—They're catch questions, I tell you!

"I—Do you mean that you don't think they're honest? Will you make a concrete objection to any one of them?

"He wouldn't.

"I—Don't you think that the public, of which you are an official is entitled to know the principles on which you do your work.

"Chairman Cobb—They'll know, in time, when they see how our work is done. I can't answer those questions. You won't get anything out of me. But (magnanimously) you can go back and print the list in your paper and say I refused to be quoted in answer to them.

"So here's the list of question on censorship which the censor can't answer. He says so himself!

"Q. No. 1.—Why should moving pictures be censored?

"Q. No. 2.—What is the basic principle which governs your censorship?

"Q. No. 3.—Why do you ban girls in one-piece bathing suits?

"Q. No. 4.—Do you consider the screen vampire objectionable?

"Q. No. 5.—What are some of the other film features to which you object?

"Q. No. 6.—Do you censor vulgarity on the screen?

"Q. No. 7.—Is it true, as you have been quoted as saying, that producers of pictures are already raising their own standards?

"Q. No. 8.—Do not the movies have a wider influence on the public than any other one form of recreation ?

("That question seemed so entirely safe and sane that I singled it out again and asked Chairman Cobb if he could not possibly supply an answer. He could not!)

"Q. No. 9.—Are you opposed to Sunday movies?

"Q. No. 10.—Should the movie censorship be extended to books and plays?

"Q. No. 11.—Do you intend to banish from the screen depictions of drinking scenes?

"Q. No. 12.—What rules govern your censoring of the sex drama?

"Q. No. 13.—In one sentence, how would you define sin on the screen?

"Q. No. 14.—Do you feel that the New York public as a whole wants its movies censored?

"Q. No. 15.—Are movies a good or a bad influence on the modern child?

"P. S.—On the way downtown I thought of one more question which I'm willing to wager Chairman Cobb cannot answer. It's this:

"If a movie censor cannot answer questions as to how and why he censors—well, HOW and WHY does he censor?

"P. S. No. 2.—Perhaps you wonder why I didn't take my questionnaire to the other members of the Motion Picture Commission. Chairman Cobb himself suggested that I might get answers from 'your New York man, Joe Levenson.' But on the day that I called at the commission's offices Mr. Joseph Levenson was not there. Neither was the third member of the commission, Mrs. Ella T. Hosmer. You can't ask questions of a censor whom you can't find on the job!"

Mastbaum Denies Trade Charges

In a letter to Moving Picture World, President Jules E. Mastbaum denies the charges of the Federal Trade Commission implicating the Stanley Company. His statement, in part, follows:

"Jules E. Mastbaum denies that the Stanley Company is in any sense of the word the trust, as implied in the charges made against the Famous Players-Lasky Corporation, the latter being a producing company with which the Stanley Company does business in the same manner as it does business with the other producing and distributing companies."

Mr. Mastbaum recalled that about four years ago similar charges were made against the Stanley Booking Company, and after government investigation the company was given a clean bill.

New York Censor Would Standardize Censorship

If George H. Cobb, chairman of the New York State Motion Picture Commission, has his way, there will soon be a complete standardization of censorship in the entire United States. According to an interview which Commissioner Cobb gave out in his home city of Watertown last week, there is such a movement on foot, to be engineered by the New York commission in the near future.

Chairman Cobb declared that his commission would soon extend an invitation to the censorship boards in other states to meet with the New York commission in an effort to reach a uniform standard which may be employed in reviewing films. Such, he said, is a step that is vital to the industry, as today there are no two states having identical laws governing the censorship of motion pictures, and, furthermore, no two boards follow the same idea.

Picture Export Heavy in July Figures Show

Heavy exports of motion picture films during the month of July are shown by figures compiled by the Department of Commerce, shipments abroad consisting of 9,881,795 feet of exposed film with a value of $443,115, and 4,415,195 feet of unexposed film, valued at $155,354.

The whole world seemed to be a market for our motion picture films during the month, three countries—England, Australia and Argentina—taking more than a million feet each. In unexposed film, our distribution is more limited, only twelve countries importing American raw stock in July, England taking about fifty per cent. of our exports of this commodity.

Paramount Has Sales School in Australia

The Paramount sales school, like Paramount Week, has taken firm root in Australia. A cable from Managing Director Hicks of Feature Films, Ltd., the Paramount Australasian Company, to E. E. Shauer, manager of the foreign department of the Famous Players-Lasky Corporation, announces the successful conclusion of the first of a series of sales schools at the Sydney home office. Eight applicants, selected from a list of more than 100 would-be Paramount salesmen, were given an intensive two weeks' training in the most approved film sales methods, August 1 to 13, and the graduates were put to work in the various Australian and New Zealand offices.

Managing Director Hicks and General Sales Manager W. R. Hoggan were the principal instructors. Lectures on departmental activities were given by other executives, and the students were given a thorough course of study in the selling, advertising and exploitation angles of the motion picture business. Other sales schools are to be held at intervals during the coming year, and a noticeable improvement in sales methods is expected to place the film industry on a much sounder basis and to result in greatly increased business.

BERT VAN TUYLE READY TO FILM FLYING SCENE IN NELL SHIPMAN'S LATEST, "THE GIRL FROM GOD'S COUNTRY," RELEASED BY F. B. WARREN CORPORATION

"Runaway Train" Called Back to Capitol Theatre for Third Showing There

"Lyman H. Howe's Famous Ride on a Runaway Train," an Educational release, has been called back to the Capitol Theatre in New York, the world's largest theatre, for its third showing there.

The "Ride on a Runaway Train" had its premiere at the Capitol some time ago. A short time later it was run there for another week, and at that time S. L. Rothapfel, manager of presentation for the Capitol, wrote that "in my opinion, the 'Ride on a Runaway Train' is the best short subject I have ever seen." He added that "it is the only short subject which we ever brought back for a second presentation, and on both occasions it created a sensation."

The picture was released by Educational and has had success and commendation such as are won by few short novelties. Now it is coming back to the Capitol again, where the patrons of that theatre will see it for the third time early in September.

Chaplin and Keaton Comedies Shown to Rotary Club Members

Through the courtesy of William A Brady, president of the National Association of the Motion Picture Industry, and J. D. Williams, manager of Associated First National Pictures, Inc., members of the Rotary Club of Bridgeport were treated to a pre-release showing of the forthcoming Charlie Chaplin and Buster Keaton comedies. At a recent outing and dinner of the Rotarians at the Norwalk Country Club the comedies were shown in the clubhouse to the accompaniment of hilarious applause from the seventy-five leading Bridgeport business men who attended the affair. Each of the comedies registered a big hit, and the Rotarians agreed that the clubs had never spent a more enjoyable evening.

Milton Schwartz Now Title Writer

Milton Schwartz, former assistant district attorney of Oakland and more recently personal business manager for Richard Walton Tully, has been signed by Elmer Harris to write titles for Realart photoplays.

Some years ago Mr. Schwartz gained considerable renown as one of the best amateur actors in the University of California.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W).; Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

The Hell Diggers

(*Wallace Reid—Paramount—4277 Feet*)

M. P. W.—Novel and engrossing propaganda tale of the west.

N.—Not Reid's best but a satisfactory offering nevertheless.

E. H.—Where the star is in great demand the picture should be accepted as fair program stuff.

T. R.—There is more melodrama and less comedy in the picture than in previous Reid releases, but the story is none the less effective on that account.

W.—Amusing production provides new role for star.

Perjury

(*William Farnum—Fox* 8,372 *Feet*)

M. P. W.—William Farnum heaps up emotion in fervid heart interest story produced by Fox.

N.—Excellent story material marred by over acting.

E. H.—The story is one of grim, hard facts, in which a spade is called a spade with no weak half way course.

T. R.—"Perjury" is destined to make a tremendous hit with nine out of every ten patrons of the silent drama.

W.—Farnum in familiar story that is too heavy to be entertaining.

Why Girls Leave Home

(*Anna Q. Nilsson—Warner Bros.—7666 Feet*)

M. P. W.—It can be claimed for it with a reasonable amount of sureness that it will bring the money in at the box office.

N.—Modernized version of stage play makes interesting picture.

W.—Not nearly as sensational as it may sound.

While the Devil Laughs

(*Louise Lovely—Fox—4,200 feet*)

M. P. W.—A swiftly moving melodrama with the requisite amount of punch; it deals with the lives of the submerged tenth and gives obvious entertainment.

N.—An unconvincing underworld story with Louise Lovely.

E. H.—Moderate entertainment value.

Hickville to Broadway

(*Eileen Percy—Fox—4219 feet*)

M. P. W.—Isn't the star's best picture, but it is fairly amusing.

N.—Eileen Percy's most enjoyable light comedy.

T. R.—A somewhat conventional story that develops very slowly in the first reel, but gradually speeds up and assures audience interest for the balance of the picture.

W.—Poor story makes mild entertainment.

Room and Board

N.—Pleasing little picture with star in suitable role.

T. R.—Romance and comedy are agreeably mingled in this picture; the plot is of fragile construction, but affords fair entertainment.

W.—Ancient plot gets over fairly because of humor and setting.

One Wild Week

(*Bebe Daniels—Realart*)

N.—Ingeniously constructed and genuinely entertaining farce comedy.

E. H.—The play is wholly humorous and clean; well qualified to please the star's followers.

W.—Careful production and charm of star make good offering.

Moon Madness

(*Edith Storey—Robertson-Cole*)

W.—Much ado about sex in rather elemental story that runs too long.

E. H.—Picturesque desert scenes and good acting by Edith Storey are the strong points.

N.—Commonplace story has artistic settings.

T. R.—Edith Storey makes her return to the screen, after a long absence, in a disgusting picture of lust and brutality. The picture is cheap in point of sincerity, and it is sensational, unreal and unfit for popular consumption.

A Master Stroke

(*Earle Williams—Vitagraph*)

E. H.—Should pleasantly amuse the general public.

N.—Tried and true "movie" stuff, including handsome hero wearing gold clothes, and winsome heroine working as a stenog., to say nothing of a plot which is very "intricut."

T. R.—Is only an average picture.

It Isn't Being Done This Season

(*Corinne Griffith—Vitagraph—5 Reels*)

M. P. W.—Is a well-pointed, well-directed, appealing drama of the semi-serious type.

N.—Inadequate story, but a veritable fashion show.

E. H.—It is a lavishly staged production starring Corinne Griffith. A most attractive picture and one well presented.

Tradition

(*Featured Cast—Sonora—6 Reels*) ....

M. P. W.—The production is pretentious but the story is quite ordinary melodrama and there is an air of unreality about it that prevents it from being impressive.

T. R.—There is an abundance of thrills and excitement, but the average spectator will feel that the film is too long and will probably be disappointed with the tragic ending.

W.—Another foreign made production. Has oriental story.

Diamonds Adrift

(*Earle Williams—Vitagraph—5006 feet*)

M. P. W.—Earle Williams is capital in light but amusing tale of adventure.

E. H.—An excellent family picture of superior production and cleverly developed plot.

T. R.—Romance and comedy are agreeably intermingled in this picture, which provides light but enjoyable entertainment and holds its interest throughout the entire five reels.

The Inner Chamber

(*Alice Joyce—Vitagraph—6 Reels*)

M. P. W.—"The Inner Chamber" is not the best of the Joyce-Vitagraph pictures, but it is certainly one of the most pleasing.

E. H.—It is the story of a poor girl's struggle to make a living and should appeal to most audiences.

T. R.—It is altogether one of the best offerings of the season.

MARTIN JOHNSON'S "JUNGLE ADVENTURES," AN EXCEPTIONAL PICTURE

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

THE important announcement is made this week of a virtual merging of Associated Producers with Associated First National Exhibitors, Inc. The combination does not destroy the identity of Associated Producers but gives it the splendid advantage of the fine distribution system of First National, and to the latter is provided for its franchise holders and sub-franchise holders additional picture product of the highest quality and in sufficient quantity to meet all requirements.

Much has been said in recent months of exhibitor distribution, and this subject was given a great deal of attention at the Minneapolis Convention of the Motion Picture Theatre Owners of America. First National is in essence an exhibitor body, which has been builded on a co-operative basis and it has maintained the integrity of its system up to the present day. With such figures in the picture field as Mack Sennett, Thomas H. Ince and the other producers now definitely placed in the First National camp, the lineup is exceptionally strong.

It long has been the theory in the picture field that good comedy was the backbone of any distributing organization and the new lineup, carrying with it Chaplin, the Mack Sennett Specials, the Ben Turpins and the Buster Keaton productions, is so important that a special department has been created in the First National organization for handling comedies.

Conferences, beginning in Chicago, brought the leaders of the two organizations together, and the details of a co-operative plan were finally agreed upon, so that what is described as a just and equitable arrangement was made.

Always vigorous, intelligent and filled with the spirit of showmanship First National has been a big contender for first honors in the field, and with its new lineup and increased product of a high character much is to be expected of the organization from now forth. Mr. Lichtman retains the general management of Associated Producers which of course greatly strengthens the co-operative plan.

As the move is in line with good business and the reduction of overhead expenses we extend our hearty good wishes to the enterprising men who have brought about the co-operation and indulge in the prophecy that it will result in great good to the entire picture business.

It Didn't Cost a Million

IN these days when our industry is prone to confuse great expenditure with great entertainment value, and look to the costs as a guarantee of excellence, it is refreshing to pause for a moment and give deserved praise to a production that didn't cost a million dollars and yet is in all respects a swift moving, inviting, absorbing and compelling attraction. We refer to "Action," a Universal picture, in which Mr. Hoot Gibson is starred and of which Mr. Jack Ford had the contriving. The day before we saw "Action" we saw a picture that cost $280,000. It was undoubtedly the most magnificent failure ever made, and this was due to the amazing egotism and monumental ignorance of the director. We were, therefore, vastly refreshed in viewing a picture of modest cost that evidenced genuine skill and that vitality which takes the spectator out of his seat into the story and carries him along with it as part and parcel of the narrative.

"Action" is a rip-roaring western drama of strong men, a pretty woman and the open country. It moves like a well-controlled hurricane. It has all the heart acceleration that penny dreadfuls gave us in our earlier youth, and manages to be five times as sane and believable. Definite characters of the old West move through it as in life with a Jack Rance picturesqueness and charm.

Pictures like "Action" give a solution to the cost situation in the industry. They can alternate with the more expensive and sometimes less entertaining features to the profit of all concerned. We have noted a decided upward trend in the excellence of Universal productions, and "Action" proved so good a case in point that we desire to register this fact to the trade.

ARTHUR JAMES.

Chicago and the Middle West

By PAUL C. HINZ

Edna Ferber Is Pleased With "No Woman Knows"

"A forcible truth regarding the improvement of motion pictures comes to my mind after seeing my own story, 'Fanny Herself,' on the screen." It was Edna Ferber who, speaking not from the standpoint of a "fan" which she says she is not, but from the cold, unbiased viewpoint of the student, was commenting on pictures in general and in particular upon "No Woman Knows," which had just been shown privately in Chicago at the Aryan Grotto Temple, September 1.

"Five years ago the type of picture which has of late made the most decided hit—which as we all know is the story of the home, the story of 'just folks'—would have been lost in the reels of sensational, hectic (often unwholesome) films that were considered the only acceptable form of screen entertainment. Five years ago, this story of mine, which Universal has called 'No Woman Knows,' would not have appealed to a producer. It would have been considered too commonplace, too simple, too much like life. But with the success of some of the fine human pictures of family life, a success that has in some cases been a surprise even to the producers, a closer, more accurate understanding of the sort of entertainment that the world wants, has been gained.

"I am pleased with 'No Woman Knows,' which I saw for the first time today. I did not feel the disappointment which is said to be usually experienced by authors when being introduced to the picturization of one of their own 'children.' The sincerity of the story, the primary motive of the plot has been recognized beautifully by the director, Tod Browning. In writing it, I was anxious that the idea of a modern woman in the business world, finding that the forces for character-building within herself are more potent than all the undermining influences and petty discouragements that would drag her down even with her own consent at times, would be the dominating impression. I am glad to say that the screen version does promote the same idea."

"Over the Hill" Moves Hundreds at the Woods

For the second time within the past year in Chicago a great audience gathered to see the introduction of a great picture at the Woods Theatre. For the second time, both inside and out of the theatre—it rained. For "Over the Hill," like the other picture referred to, "Way Down East," had unquestionable emotional sway over all who saw it, and the inclement weather outside was forgotten in the tempestuous flow of life on the screen.

This was on Friday night, September 2, when 1,600 persons gathered to see the premiere of the much-anticipated Fox masterpiece. It was necessary to turn about 200 away. There were many notables among those who came, and remarks from these and from many others indicated that this fine, stirring picture has found a place in the hearts of Chicagoans, that will not be forgotten.

The scale of prices, 50 cents to $1, was first put into effect for Saturday matinee, when every seat in the Woods was sold. The advance sale also has been reported as splendid, and the guess has been made by ones who ought to know, that "Over the Hill" will have a six months' run in Chicago.

City to Investigate Arrangement of Seats

Pursuant to Alderman Kavanaugh's charges that the seats in many Chicago picture theatres are badly arranged, resulting in eye-strain, an investigation of local theatres will commence the week of September 6. He states that a recent visit in the West has convinced him that local houses are deficient in this respect, by comparison.

"There should be a space of at least thirty feet between the screen and the first row," he said. "In many cases there is no space at all between the first row and the stage, and this brings the spectator within a very few feet of the screen, the effect being a terrific strain on the eyes. Our investigation will include also a survey of whether the fire ordinances are being observed."

Alderman Kavanaugh is chairman of a subcommittee on building, which he states will draw up a resolution for remedying these conditions, to be presented to the city council following the investigation.

Universal Meets

A "pep" dinner was held by Universal's Chicago sales force in Lowell, Ind., August 27. While this was one of the regular weekly meetings, it is exceptional to hold them out of town, and this experiment, which included a feast at the Heiser Hotel, met with such favor from all that Officials Stern, Lesserman, Laemmle and Hellman are considering making this a weekly habit.

Lorch Returns

Samuel Lorch, who until last spring was in charge of publicity for Goldwyn in this territory, has returned to this former position, after giving the New York office valuable service, especially in connection with the premiere of "The Old Nest." His arrival in Chicago was shortly in advance of the picture's first showing in this city, which took place at the Roosevelt September 4. Mr. Lorch expects to be located in Chicago for some time, and will have charge of sales.

Meyers and Porter, Partners

F. W. Meyers, owner of the Park Theatre, Champagne, Ill., has associated with Mr. Porter in taking over the Grand and Tokio Theatres in McCond, Ill., which will be operated under a firm name of Porter & Meyers.

Has Five Stars Working at West Coast Studios

Realart now has five stars working at its West Coast studios, the greatest number since the organization of that unit. To direct these stars, Bebe Daniels, Mary Miles Minter, Constance Binney, Wanda Hawley and May McAvoy, a corps of six directors has been assembled.

This, by simple comparison, shows that there is one more director than there are stars, a production difficulty which is obviated by the simple expedient of having one director "off stage" supervising the cutting of his last picture and preparing the details of his next.

Gloria Swanson to Play in "Beyond the Rocks"

Jesse L. Lasky announced in Hollywood recently the purchase by Paramount of another original story by Elinor Glyn for Gloria Swanson. "Beyond the Rocks" is the title. "The Great Moment," by the same author, recently introduced Miss Swanson to the public as a Paramount star. Albert Shelby LeVino is now writing the scenario for "Beyond the Rocks." Sam Wood will direct and Thompson Buchanan will supervise the production.

This picture will follow in production "The Husband's Trademark," the Clara Beranger story which Miss Swanson will soon start.

CONWAY TEARLE IN THE SELZNICK PICTURE, "AFTER MIDNIGHT"

Bring Suits Against Theatre Owners

Suits alleging infringements of the copyright laws of the United states and asking for an injunction against the use of music without paying royalties were filed in the federal court at Indianapolis last week against three theatre owners in Indianapolis, Logansport and Laporte. The suits were filed by Edward O. Snethen, attorney, representing three New York music publishing concerns. Mr. Snethen filed suit for the Watterson, Berlin and Snyder Music Publishing Company, against E. L. McDermott, who operates the Grand Theatre at Logansport; for the Jerome H. Remick Company, against Jacob Friedman, owner of the Prospect Theatre in Indianapolis, and for Jack Mills, Inc., against the Princess Theatre Company, of Laporte. The suits are brought in connection with efforts of the American Society of Composers, Authors and Publishers to collect royalties for the use of music written and published by its members.

All Contracts Will Be Signed by L. J. Selznick

In the future all contracts for pictures distributed through Select branches will be personally passed upon by Lewis J. Selznick. This announcement comes from the office of President Selznick with an explanation.

"Mr. Selznick has a wide and thorough understanding of the exhibition field," says the statement that accompanies the announcement. "Mr. Selznick also understands distribution better than most men and as he is able to look upon both sides of the subject he has determined to make part of his manifold duties the work of passing on every contract.

"He knows motion picture values as related to various houses in various territories and for that reason there is no one better able to pass judgment on the fairness of contract prices the country over. There will be no overselling or overcharging with Mr. Selznick watching the contracts. Both parties to the contract will get fair treatment and in this way will all interests be protected.

"Mr. Selznick also wishes to become more intimately conversant with the activities and accomplishments of his sales forces. As in the past Mr. Selznick will continue to make all promotions from the ranks and by personally handling every contract he will get that intimate knowledge of a man's ability that is necessary to equitable judgment in making advances in position on merit.

"The interest Mr. Selznick will manifest in future contracts will in no way affect the present smooth-running machinery of the sales force and contract department. Rather will the decision work out as more of a new hobby of a man who is interested in the success of his associates as he is in the progress of his own enterprise."

Wells Hastings Heads New Realart Department

Elmer Harris, supervising director, announces the appointment of Wells Hastings as head of the newly-formed title department at the Realart studios.

Mr. Hastings is a graduate of Yale University and one of the founders of the Yale Dramatic Club. He was at one time editor of "Hampton's Magazine" and has been a regular contributor to a wide range of publications. Mr. Hastings has written several originals for Dorothy Gish, as well as a number of novels.

Educational Opens New Branch at Charlotte, N. C.

Educational Film Exchanges Inc., opened their thirty-seventh branch exchange in Charlotte, N. C., September 5. Following within a few days after the opening of a new branch at Oklahoma City, this provides a striking illustration of Educational's confidence in the new year's business and in its new product.

Just before his departure for Europe E. W. Hammons, president of Educational, announced the coming opening of the Oklahoma City branch, and indicated that increasing business probably would necessitate establishment of further branch exchanges in the near future. The increasing demand for Educational's short subjects in the North Carolina territory has made it necessary to have the exchange at Charlotte opened without awaiting Mr. Hammon's return.

The Charlotte branch will be at 10 South Graham street, and will be in charge of Claude E. Cobb as resident manager.

Minister Bases Sermon on Moral in Picture

The relationship between motion pictures and the church and the value of the good photoplay vehicle as a moral agency, were demonstrated in an interesting way, recently, when the pastor of the First Congregational Church in Los Angeles preached his Sunday sermon.

The minister based his sermon on the theme of Thomas Meighan's recent starring vehicle, "The City of Silent Men," directed by Tom Forman for Paramount.

The picture was first exhibited on the screen before the congregation and following the showing a strong sermon was delivered, expounding the great principle of justice, the needlessness of the system of man's distrust of his fellow beings and the fallacy of present methods of criminal punishment.

"The City of Silent Men" was founded on the novel, "The Quarry," by John Moroso. Lois Wilson, Kate Bruce, Paul Everton, George MacQuarrie, and other notables are in the cast.

Regular Stock Company for Christie Comedies

The stock company idea has found favor with the producers of Educational-Christie Comedies, who furnish a good example of their offering of varied comedy stars in their latest picture, "A Pair of Sexes," which is to be released soon by Educational.

In this new comedy, which revolves around a young man who imagines himself the father of a bright looking pair of twins, Neal Burns and Viora Daniel play the leading roles. But also in the cast are half a dozen players of almost equal prominence. Among them are Earl Rodney, Lillian Biron, Henry Murdock, Ward Caulfield, George French and others.

GOLDWYN PRESENTS FRANK LLOYD'S PRODUCTION, "THE MAN FROM LOST RIVER"

Prosperity Clearly Forcasted by Record Success of Paramount Week; 1,100 More Participate This Year

WITH approximately 7,000 picture theatres in the United States showing Paramount pictures exclusively this week, Paramount Week has smashed all records for this annual national sales event, according to the figures given out by the Famous Players-Lasky Corporation.

Surprising as this grand total record is in itself, still more so is the fact that, right on the heels of probably the worst summer slump that the industry has ever experienced as the result of a protracted period of terrific heat which covered the entire country like a blanket, approximately 1,100 more Paramount Week were booked than last year.

Figures compiled at the Paramount home office last Wednesday, based upon returns received up to the previous Monday, showed an actual gain of 955 accounts over last year. At that time, however, three of the biggest exchanges had not filed their weekly reports. Adding an approximate figure for these three offices, based upon their previous reports, and allowing for the fact that there were still five business days to go before the beginning of Paramount Week, the conservative estimate of an increase of 1,100 houses over last year was arrived at.

A tabulation made ten days ago showed a number of exchanges bunched so closely in the race for leading honors in the big sales contest, in which $10,000 in prizes is at stake, that it was impossible to pick the winners. At that time, the ten offices apparently in the lead were the following: Indianapolis, San Francisco, Los Angeles, Cincinnati, Denver, Seattle, Albany, Salt Lake City, New Haven and Buffalo.

More eloquent, even, than the countrywide survey of business conditions made by Adolph Zukor, is the story of the definite revival of the picture business which is written between the lines of this Paramount Week result. It is a history of confidence in the future on the part of exhibitors, a confidence well-grounded in the knowledge that the slackness during the summer was almost entirely due to the unfavorable weather and not to weakness in the business fabric of the country or to any instability in the film industry.

An examination of the actual booking returns on Paramount Week, the Famous Players-Lasky office states, shows a healthy condition in all sections of the country. Not a single branch exchange shows an appreciable falling off from last year.

Fort Wayne Prohibits Carnivals

Exhibitors of Fort Wayne, Ind., are well pleased with the recent action of the Fort Wayne city council in passing an ordinance prohibiting carnivals and street fairs from exhibiting anywhere in the city. The measure passed with only one dissenting vote. The objection was based on the ground that the law would prohibit local organizations from staging street fairs, and the objector moved that the words "street fairs" be stricken out. His motion was lost. Violations are punishable by a fine of $300.

Aetna Sues Jackson Film

Suit has been filed in the New York Supreme Court by the Aetna Life Insurance Company against the Jackson Film Studio Corporation to recover $4,081. It is over payments alleged to be due on compensation and liability policies which have expired.

Powers Now Files Suit Against Screen News

Patrick A. Powers has filed suit in the New York Supreme Court against the Associated Screen News, Inc., in which he seeks to recover $10,000. He alleges that on October 26 last, the Screen News executed its promissory note signed by Captain G. McL. Baynes, for the amount sued for, payable to Powers six months after date, and that despite his efforts to effect liquidation of the note it remains unpaid.

In this way Powers pays his respects to Screen News, which recently in a reply to a suit brought against it by the Equity Pictures Corporation, to recover $80,000 on three notes executed to Powers, which the latter assigned to the Equity, and which answer of the Screen News corporation verified by Capt. Baynes made several caustic allegations regarding Powers and his alleged manipulation of the notes, and his sale of several projecting machines to the corporation.

J. N. Naulty Replies to Cayuga Pictures' Claim

James N. Naulty has filed a reply to the answer and counterclaim set up by the Cayuaga Pictures, Inc., of Ithaca, N. Y., to the action brought against them by him, in which he seeks to recover a balance of $10,500 alleged to be due him as the former president and manager of the corporation, and $1,350 which he says he paid to a young woman stenographer, whom he engaged at a salary of $150 a week, which he claims should be liquidated by the picture corportion.

In his reply to the counterclaim, Naulty admits his employment in June, 1920, as president and manager and that he was to supervise the production of "If Women Only Knew" and other motion pictures. He says that in October last he and one, Gardiner Hunting, told Howard Cobb, secretary of the company that unless $12,000 was immediately forthcoming the pictures could not be completed, and that the money was promptly turned over to the company, but Naulty avers that neither himself nor Hunting paid their salaries out of this money. Beyond this Naulty denies all the allegations in the answer.

Selznick's Telegrams Come on Direct Wire

For the purpose of expediting business between Select exchanges and the home office, Lewis J. Selznick has caused the Western Union Telegraph Company to install a direct wire running into the fourteenth floor of No. 729 Seventh Avenue, home office of the Selznick Enterprises. An experienced telegraph operator is included in the contract with the Western Union.

With thirty branches constantly in communication with the home office, telegraphic service will now be direct and immediate. All messages from Select branches or from any other source will be relayed from the telegraph company's main receiving office in New York and answers and original messages will be sent from the Selznick office.

Ferdinand Earle is an artist to his finger tips—and sometimes to other persons' lips. He believes a thing worth doing is worth doing well—which is why Kathleen Key and Ramon Samaniegos exchanged forty-six kisses before one scene in the Rubaiyat of Omar Khayyam was to his liking. There is only one kiss in the scene.

MARION DAVIS IN HER NEXT COSMOPOLITAN PRODUCTION, "ENCHANTMENT"

"No Woman Knows," a Tod Browning Film, Given Premiere at the Central Theatre

"No Woman Knows," Tod Browning's latest Universal-Jewel production, had its premiere last Sunday evening in the Central Theatre, Forty-seventh street and Broadway, and was received with great enthusiasm by an audience which jammed the new Universal playhouse to its doors. The Sunday showing was the beginning of a year's run of Universal pictures in the Broadway house, marking the first time Universal has had its own theatre on Broadway in many years.

The presentation of "No Woman Knows" was arranged by Hugo Riesenfeld, director general of the Rivoli, Rialto and Criterion theatres, New York. His prologue arrangement was simple and tasteful. It consisted of a violin solo, "Kol Nidrei," rendered by Isidore Berger, in keeping with the theme of the picture; while the picture itself was accompanied by special organ music also arranged by Riesenfeld.

Accompanying the Tod Browning production on the program was an "Out of the Inkwell" comedy by Max Fleisher and a "bubble dance" interpreted by Lillian Powell.

"No Woman Knows" is a picturization of Edna Ferber's famous book, "Fanny Herself." The principal role, "Fanny," was taken by Mabel Julienne Scott, who, it is said, gained new laurels by her interpretation.

In announcing the acquisition of the Central Theatre, Universal made it known that the lobby displays, prologue and special exploitation used in conjunction with the pictures playing at that theatre would be devised to suit every exhibitor in the country. The presentations have been promised as models for exhibitors who later book the picture.

That this policy is sound and is being adhered to was apparent, it is said, at the opening of "No Woman Knows." The prologue was neither elaborate nor over-ornate. The lobby was strikingly decorated with lobby cards from the feature, augmented by pages taken from the book, "Fanny Herself," and by oil paintings.

The only street exploitation used with the picture was a simple truck stunt which included the painting of a huge book on the canvas sides of the truck, to tie up the picture with the popular novel.

The picture will remain in the Central Theatre for two weeks, when it will be followed by another Universal. Later in the season the theatre will be given over to the presentation of "Foolish Wives," the million dollar von Stroheim picture, now being cut and edited at Universal City.

Moore Begins Work on Lehrman Comedy

By the time this information reaches print Owen Moore will have begun work on the Henry A. Lehrman comedy he is to produce at Fort Lee, N. J., under the tentative title, "Love Is An Awful Thing." Mr. Lehrman last week gave the story to Lewis Allen Browne, of Selznick's scenario department, and the early scenes have all been plotted and arranged for.

Lewis J. Selznick believes that this arrangement between Mr. Moore and Mr. Lehrman will work into one of the best screen comedy results his star has attained under the Selznick direction.

Wrote Script for "After the Show"

William De Mille's new Paramount production, "After the Show," which was adapted from Rita Reiman's story, "The Stage Door," is said to have evoked high praise from the company's executives when shown at the Paramount home office. Much favorable comment was drawn forth by reason of the excellence of the scenario which was the joint work of Hazel MacDonald and Vianna K. Knowlton. These two young women have been connected with the scenario department of the Lasky studio for some time and this is their first complete work to be produced on the screen.

Blame the Actress

Answer to the suit brought in the New York Supreme Court by Emma Tausey, actress, to recover $10,000 damages from Tiffany Productions, Inc., and Robert Leonard has been filed. The defendants throw the blame for the mishap that caused the injuries complained of by the actress on the latter. They allege that she contributed to the mishap through her own carelessness, and that if she suffered any damages, her proper redress is to invoke the aid of the New Jersey Workmen's Compensation law, under which they had all the employes insured.

Men Selected to Prepare World Film Advertising

Milton C. Work, president of World Film Corporation, announces that the advertising of the new special productions which it is releasing to the state right market will be prepared and placed by Harry Chandlee and William B. Laub.

The work of finally editing and subtitling the World Film Specials recently acquired for distribution by that organization, has been done by Chandlee and Laub, and Mr. Work has voiced the opinion that men so familiar with a picture as those who have edited and titled it are best fitted to prepare its advertising, especially in view of the wide experience which both Chandlee and Laub have had in the advertising field.

Lowell Sherman, who has earned the reputation of being the screen's most polished villain, denies that he is one, either on or off the screen. Friends and acquaintances of the actor heartily concur in the statement that he is a regular fellow in private life, but as to the other there are differences of opinion.

It has been aptly suggested that the moving picture industry adopt as its flag the fine old banner of the early days of the Revolution. This bore a coiled rattlesnake and the legend "Don't tread on me". If this flag was good enough for our forefathers it should be good enough for us as we are fighting for the same identical principle—human freedom.

HOBART BOSWORTH PRESENTS THE ASSOCIATED PRODUCERS' PICTURE, "BLIND HEARTS"

Lon Chaney Has Been Raised to Stardom; Will Play Chief Role in "Wolf Breed"

LON CHANEY, one of the most noted character actors on the screen, has been signed by Universal to star in Universal-Jewel pictures, it is announced at the Universal home office. His first feature will be "Wolf Breed," a picture of the North Woods, in which he will be supported by a special cast, including Grace Darmond, Irene Rich, Alan Hall, little Stanley Goethals and others equally well known.

Strangely enough, this will be the first feature picture in which Chaney has been starred. Although he has played supporting roles of starring importance, including such masterful characterizations as his roles in "The Miracle Man" in "The Penalty" and in "Outside the Law" it remains for Universal, for which he played in short subjects many years ago, to give him his first star role.

Robert Thornby will direct Chaney in his coming Universal-Jewel. It is said that production will start right away. Thornby has just completed "The "Fox" the first Universal-Jewel production of Harry Carey, long a popular favorite in the Universal Special Attraction schedule.

The story has been prepared especially for Chaney, and adapted especially to his unusual abilities as a character delineator.

Word of Chaney's engagement, wired to New York from Universal City, came as the climax of a week filled with progressive activities at the big studio. The film censors visiting the Universal plant viewed and gave their O. K. to "Foolish Wives," Erich von Stroheimer's million dollar picture. A day or so later Irving Thalberg, director general at Universal City, engaged three new directors of national reputation, Hobart Henley, Dallas FitzGerald and Paul Scardon. Chaney's contract followed.

Cool Weather Brings Business Increase

The cool weather of the past week or so has brought about a heavy increase in business in the motion picture theatres in Albany, N. Y. The "Four Horsemen of the Apocalypse," which played for the entire week at Proctor's Grand, established a new record for that city in the way of week runs. Business has also been accelerated through the fact that that city has come to the conclusion that the unions have lost the street car strike, and are now patronizing the cars. After a seven months' absence, the Schenectady cars appeared in Albany the past week, and on Sunday enabled many residents of Albany to enjoy the Sunday night pictures in Schenectady.

Horizon Company Sues Italians Over Exports

Supreme Court Justice Guy has signed an order permitting the service by publication of the summons and complaint on Guisseppi Fantoni and the Fangius Films of Rome, Italy, in an action brought against them by Horizon Pictures, Inc., of New York on the ground that they are non-residents and without the jurisdiction of the court.

Wanted to Collect

According to the complaint, Horizon contracted with the defendents for the sale of certain pictures in February last, and advanced to Fantoni while on a visit to this country $5,000 cash to bind the bargain. It is charged by Franklyn E. Backer, president of Horizon, that the films arrived in this country via the American Express marked to collect on delivery $5,625.

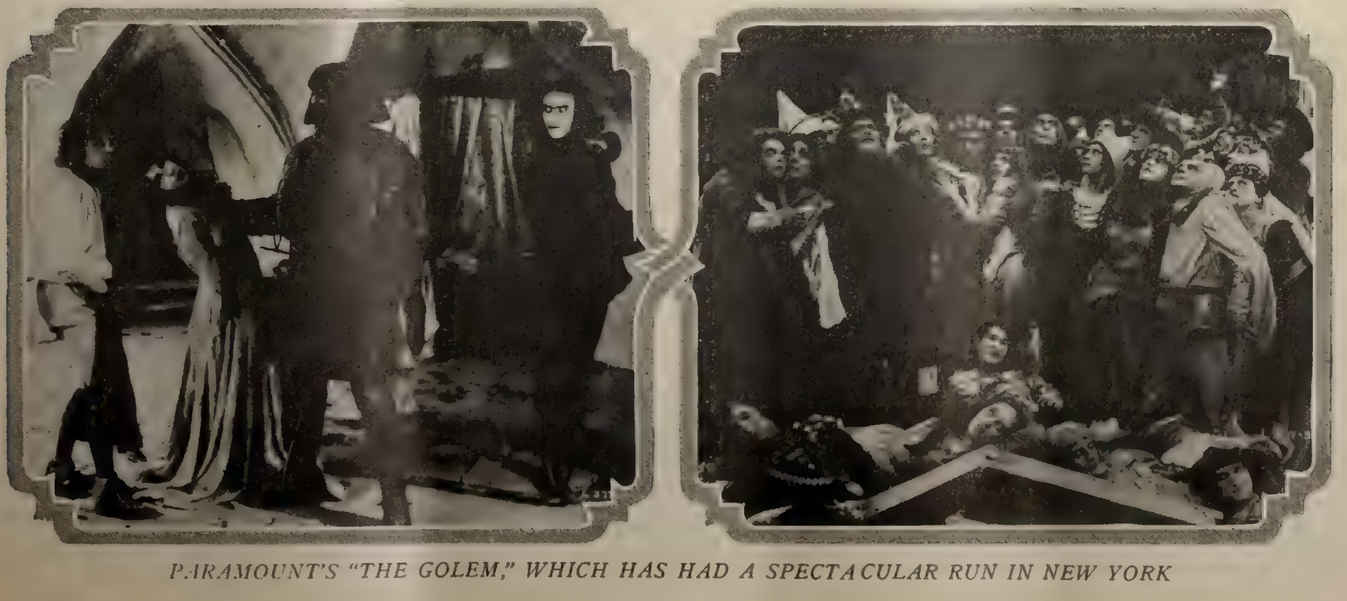
Decrease in Picture Firms Incorporating in New York State

With a total capitalization barely reaching the million dollar mark, only eight motion picture companies incorporated during the past two weeks in New York State, through the filing of the necessary papers with Secretary of State Lyons. This is a decided contrast to a few months ago when as many as twenty companies would receive charters to enter the motion picture business during a single week. The concerns incorporating during the past few days include the following:

Theatrical Holding Corporation, $50,000, Abraham J. Halprin, Mae Levine, Paula J. Rassler, New York; Empire Film Vaults, Inc., $10,000, B. H. and Abraham Bernstein, Paul Scherer, New York; Alcet Enterprises, $500, Charles E. McBride, H. Babcock Holland, Thomas E. Nalle, New York; Schience Research Films, $500,000, Hugh Weir, Albert E. Schwartz, John J. Sheil, New York; the same directors being noted in the Science Service Films, capitalized at $500,000; Apfel Productions, Incorporated, $500,, Oscar Apfel, Frank Huber, Marion B. Apfel, New York; F. B. Warren Corporation, $500, F. B. Warren, J. C. Rohlfe, P. J. Richrath, New York; The Nora Amusement Corporation, $30,000, Simon M. Lazarus, New York; Jacob S. Bersin, Rockaway Beach, Henry Blitzer, Brooklyn.

Brentlinger Going to Europe

A. F. Brentlinger, manager of the Consolidated Realty & Theatre Corporation, with headquarters in Indianapolis, will be one of a party of six moving picture exhibitors who will leave for Europe about September 20. It is the purpose of the members of the party to study European methods of moving picture production and comparing the methods of the foreign methods with the American. The party expects to visit England, France and Germany. Charles W. Mason, assistant manager of the Consolidated Theatre Corporation, will officiate as manager during Mr. Brentlinger's absence. The Consolidated concern operates moving pictures in Fort Wayne, Terre Haute, Evansville, Richmond and Clinton.



PARAMOUNT'S "THE GOLEM," WHICH HAS HAD A SPECTACULAR RUN IN NEW YORK

METRO PRESENTS GARETH HUGHES IN "GARMENTS OF TRUTH," AN S AND L PRODUCTION

Goldwyn Leaving Coast for New York; Finds Big Improvement in Industry

THERE has been a big improvement in the general condition of the motion picture industry, in the opinion of Samuel Goldwyn, president of the Goldwyn Pictures Corporation, who left Culver City, Cal., on September 6 for the corporation's headquarters in New York after spending two months at the studios in conferences with Arbraham Lehr, vice-president in charge of production, and other production chiefs.

The betterment in the motion picture business has been particularly marked within the past thirty days, Mr. Goldwyn stated, and there is good reason for expecting a continuing improvement.

The producer expressed great optimism for the future and said that as far as Goldwyn Pictures Corporation is concerned it is preparing for a big season and by the first of December expected to have from eight to ten producing units making pictures at the same time, which would equal, if not surpass, the high water mark of production by this corporation.

While at the studios Mr. Goldwyn made a number of changes looking toward the bringing of new blood and new faces into the Goldwyn organization and its corps of actors.

He placed Paul Bern, a man just past thirty-one, in the responsible position of editor-in-chief, in charge of the scenario selection and continuity preparation departments. Ralph Block, head of the editorial department in New York, and barely a year older than Mr. Bern, was promoted to be an associate editor.

Clayton Hamilton was also made an associate editor.

Among new players engaged for forthcoming Goldwyn productions while Mr. Goldwyn was at the studios are Elliott Dexter, Claire Windsor, Virginia Valli, Lowell Sherman and Colleen Moore.

Famous Players-Lasky Export Business Reached High Figure Week of August 22

THE foreign department of the Famous Players-Lasky Corporation established another record for film shipments to foreign countries during the week of August 22, when 800,000 feet of film were placed on board steamers in the first three days. Another 200,000 feet of film, according to E. E. Shauer, manager of the foreign department, were made ready for shipment, but had to be held over until space could be obtained on the proper steamship lines.

"This heavy shipment of film to foreign countries is the best evidence of the fact that there is no slackening in the demand for high grade films," said Mr. Shauer. "The foreign business of the Famous Players-Lasky Corporation for the first six months of the year shows a considerable increase over the same period last year. Our business in the British Isles, on the continent in Europe, in South America, Australia, Japan, South Africa and other sections of the world will exceed the quotas set for the year.

"The outlook for the export business was never more promising, provided American exporters can deliver the highest grade pictures and no very drastic embargo measures by foreign countries in retaliation for the Fordney tariff bill now under discussion in Washington.

"A number of countries have shown surprising increases in business for the first six months and in some instances have practically equalled their quotas for the entire year in the first six months. Improved weather conditions in Europe are proving of great benefit to the film industry and the next few weeks should witness a great improvement in theatre attendance."

Empress Opens

The Empress Theatre, Edmonton, Alberta, was opened August 27 with Arthur Detlor as manager. The Empress is the link in Edmonton of the chain of picture theatres extending from coast to coast in Canada under the control of the Famous Players Canadian Corporation, Toronto.

Loew Chooses Name for His Montreal Theatre

It has been finally decided to name Loew's latest theatre in Montreal, Quebec, "Loew's Court Theatre." This was formerly the Theatre Francais, a large amusement house in the heart of the French section of Montreal. There is now little trace of the old theatre, however, the structure having been rebuilt throughout and much modern equipment added.

The house will be opened in September. The policy will be to present moving pictures exclusively, and special attention will be paid to orchestration and prologue features. It is planned to change the program three times weekly and Sunday performances will be featured.

Hold "Camille" Showing at Ritz in New York

The Nazimova picture production of "Camille" was given a private showing Wednesday evening, September 7, in the ball room of the Ritz-Carlton Hotel. A specially invited audience composed of persons distinguished in artistic, literary, social, theatrical, educational and motion picture sets attended. Nazimova, who made the picture at Metro studios in Hollywood, came from California to attend the premiere. It will be released by Metro September 26.

Nazimova's "Camille" is a modernized version of the Dumas masterpiece. The modernizing was done by June Mathis. It is the most ambitious screen effort that Nazimova has made, it is said. In it, she says, she hopes "to achieve for 'Camille' on the screen what Bernhardt achieved on the stage."

Some of those who were present are Prof. Brander Matthews, Prof. John Erskine, Prof. V. C. Gildersleeve, Dr. E. J. Wheeler, Dr. Frank Crane, John O'Hara Cosgrave, Herbert Croly, Paul U. Kellogg, Winston Churchill, Booth Tarkington, Ernest Poole, Ellis Parker Butler, Frank Crowinshield, Robert H. Davis, Arthur Brisbane, Samuel Hopkins Adams, Adolph S. Ochs, William Randolph Hearst, Ogden Reid, Frank A. Munsey.

Woody in Los Angeles

Realart's general manager, J. S. Woody, who left New York three weeks ago on an inspection tour of the branches, is now in Los Angeles, having visited Realart exchanges and prominent exhibitors in Buffalo, Cleveland, Detroit, Chicago, St. Louis, Omaha, Minneapolis, Butte, Spokane and Seattle.

Hold Dedicatory Dance

Representatives of the entire West Coast studio and laboratory workers of Realart, from developers and carpenters to directors and stars, attended the recent dedicatory dance in celebration of the completion of the new number four stage.

Bebe Daniels, Constance Binney and May McAvoy were among those present.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Getting Behind a Local Campaign Put Gallagher's Theatre in the Public Eye

SINCE the earliest days of this department we have urged that managers make themselves a part of the public life of their city, to the end that the theatre they conduct shall be regarded as an institution and not merely as a place where motion pictures are shown. Several hundred managers have followed the advice and always with success. Thousands have passed up one of the best publicity bets in the game.

Gerald Gallagher, of the Imperial, a Southern Enterprises Theatre, at Columbia, S. C., is the latest to get in the first division, for he put over a stunt that gave impetus to a local movement and at the same time got big publicity for an attraction to play his house. It was a combination of the public spirit idea and the always valuable advance showing.

Gallagher, who is a manager with vision, attended a meeting of the Advertising Club recently, and heard ways and means discussed for putting over a campaign for a solution of the housing problem. The local building and loan associations had appeals for half a million dollars more than their funds could provide for, there was grave need for more homes, and no apparent way to finance a relief measure. The public and the business men seemed unable to get together.

Gallagher got up and remarked that the trouble seemed to be that the business men could not get an audience. Getting audiences was his business. He offered to get an audience for the business men.

Was the Great Moment

He offered to get a film a month in advance of its booked date and give a single showing as an attraction for the mass meeting. People would come to see the picture and remain to listen to the talk.

Oddly enough this attractive proposition did not seem to take hold, and Gallagher had a hard time selling the idea to the Chamber of Commerce, but the situation was serious and his offer was accepted, more as a last resort than because anyone seemed to have faith in the idea. He had to sell each member separately, but he kept at it until he did.

Won the Crowd

He had "The Great Moment" in mind, for he could see the chance to run in the changes on Columbia's "great moment." A day was set, the film arranged for, and it was announced that a meeting would be held in the Imperial Theatre at half past nine. The sale of tickets was stopped at nine o'clock and more than 700 solid citizens were in the seats when the special showing started. Gallagher had kept his word.

He got all sorts of publicity, for this was a public movement and not theatrical press work, but they could not talk about the meeting without playing up the film—which was what Gallagher was after.

Added to Prestige

More than that, the theatre was linked with the Chamber of Commerce, which added to its prestige. The success of the venture paves the way for future cooperation and it even helped current business, for Gallagher; who knows all the tricks, picked a night usually dull, and got more than average business on that night, for many who came to the special meeting came to the regular offering as well.

And when "The Great Moment" plays its regular booking it is going to have more than seven hundred personal press agents in Columbia.

Crute Got a Horse

C. A. Crute made a broken down auto his perambulator for "Too Much Speed," but did it a little different for the Lyric Theatre, Huntsville, Ala. He took the tires off, hooked on a pair of shafts and had the wreck towed around the streets by a horse that was not much to brag about, either. It got the laugh that got the business.

Made an Anniversary of Contract Ending

Down in Easton, Pa., the Third Street Theatre found a new form of anniversary. They had renewed their Associated Producers contract and made the ending of the first year a celebration, advertising the contract heavily and making up the week's program from the A. P. releases, with "Foolish Matrons" and "Hard Knocks and Love Taps" for the first half and "The Ten Dollar Raise" and "Love's Outcast," a Turpin-Sennett comedy for the second half.

Because it was an anniversary, with all the extra noise that word implies, the house did a better business than it could have done merely presenting the attractions. The anniversary idea did extra selling.

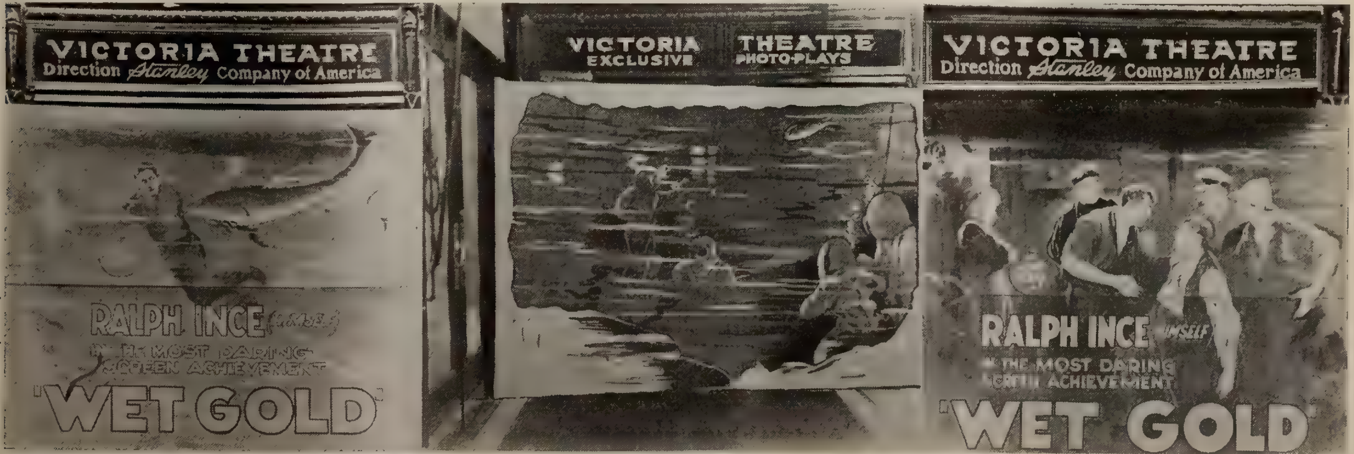
Heavy Exploitation Broke the Records

You don't read much about record-breaking in the summertime, but the Victoria Theatre, Philadelphia, broke the record with Goldwyn's "Wet Gold" through suiting the exploitation to the season. The cool suggestion of the underwater stuff brought the crowds in just as "The Silver Horde" performed the same stunt at the Victoria when it first came out.

On the left hand side of the lobby, as you faced it from the street, was a six sheet poster offering the only land scene in the outfit. On the right was one of the underwater scenes. Inside at angles to the entrance, were special underwater scenes built up on the lines of the "Silver Horde" fishes, with a water background, the figures and a foreground piece, lights in between giving atmosphere to the tableau.

This was a material aid in creating the atmosphere, which was built upon with the showing of two real diving suits, obtained from a wrecking company.

The show broke all summer records and the management has stopped talking about the "depression."


VICTORIA THEATRE
Direction Stanley Company of America
RALPH INCE
THE MOST DARING SCREEN ACHIEVEMENT
WET GOLD
VICTORIA EXCLUSIVE
THEATRE PHOTO-PLAYS
VICTORIA THEATRE
Direction Stanley Company of America
RALPH INCE
THE MOST DARING SCREEN ACHIEVEMENT
WET GOLD

THREE OF THE PAINTINGS WHICH HELPED TO BREAK RECORDS AT THE VICTORIA THEATRE, PHILADELPHIA

Scenes from "Wet Gold," attractively played up, helped to put over a record breaker in the Philadelphia house, proving that even in summer a clean-up can be made with the proper attraction, plus proper exploit ation. The end cuts show the street fronts. The center is one of the side paintings. The lobby doors were painted with fishes and two diving suits were displayed in the center.

Selling the Picture to the Public

Really Artistic Cards Helped "Mother o' Mine"

Richard Spier, of the Gore, Ramish and Lesser chain of houses in the West, got out a really artistic card for "Mother o' Mine" when that Associated Producers released played the Kinema, Los Angeles.

He used a light purple stock, cut postcard size, and printed it on one side with a hand lettered plate of the Kipling poem and on the other with portraits of Lloyd Hughes and Claire McDowell. Pea green ink was used for the printing and the result was so artistic that there were many requests for the cards from those who had seen them but had not received one.

The cost was very little more than for white stock and black ink and the result took the message "Thomas H. Ince's supreme triumph, 'Mother o' Mine,' Kinema Theatre" into the better class of homes where the straight advertising card could not have gone.

Used 50,000 Heralds

When the Blue Mouse played "Mother o' Mine" in Minneapolis, it arranged with a bakery to bring out a new bread with the same name, as told at the time.

The second chapter is that the bakery was so well pleased with the sales of the new loaf that it used 50,000 special heralds for "Hard Knocks and Love Taps" a Mack Sennett comedy also released by Associated Producers.

These heralds were of a size to go under the loaf before it was given its paraffin wrapper, and for two weeks the two reeler was boomed like a feature.

"Nobody's Kid" Had an Ample "Mother"

I. L. Shields, of the Rialto Theatre, Augusta, Ga., made a four hundred per cent. gain on "Nobody's Kid" by sending a four hundred pound man around town dressed as a woman and pushing a baby carriage in which was placed a baby cry. Signs on front and side proclaimed that it was "Nobody's Kid." At intervals the nurse would work the cry and then pretend to pacify the baby with the toys with which the carriage was loaded, getting plenty of attention.

The stunt made a good break on a two-day run, but the second day a race riot started and everyone kept indoors, which cut the business down. Even as it was, the stunt helped to put the picture over the average. This is the second stunt recently recorded to go sour on account of a riot.

Hyman's Novelties at the Sheridan Square

Because the program at the Mark Strand, Brooklyn, will be held to the showing of "Way Down East," without musical numbers, we are giving this week the opening program of the Sheridan Square Theatre, New York, which was prepared by Edward L. Hyman.

EDW. L. HYMAN

Because the orchestra will be a new organization, a "surefire" overture has been selected; von Suppe's "Poet and Peasant," which any orchestral musician can get away with. The house lights will be in red, white and blue, with the cove lights in red.

The first production number will be an "Italian Festival" with these selections: "Santa Lucia," a folk-song, mixed quartet and dancers; "O Sole Mio," di Caputa, a tenor solo; "Flower Dance" Russo-di Caputa, for a dance number; "Maria, Maria," Russo-di Caputo, a bass number, and "Funiculi Finicula," Denza, with quartet and dancers. The setting will be an Italian rural scene with set trees left and a gypsy van at the right. The first number will be sung by the baritone in front of the curtain, these parting as the chorus is reached to disclose the quartet and dancers. The lights will be blue on the back drop, orange from the sides, with the singers spotted in red and amber.

The Sheridan Greeting will follow, a film which will replace the usual opening speech, and this is followed by the Topical Review. The next will be a concert number, "The Bells of St. Mary's," Adams, sung on the concert stage.

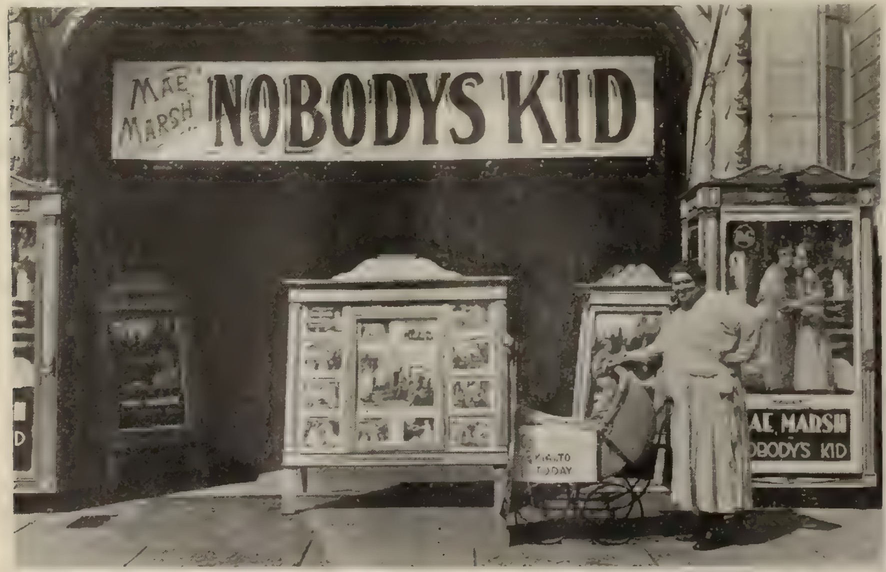
This gives place to the "Meditation" from "Thais," Massenet, played as a violin solo by the leader and interpreted by six dancers in flowery robes, all of whom will wear red wigs. The setting will be a red cyclorama, with urns right and left. Red on the drop and orange and white spots on the dancers.

The next number will be the Prizma "At Dawning" as recently described in the Strand program, and this is followed by the quartet from "Rigoletto" sung as a concert number.

This precedes the film feature, "Disraeli," and this, in turn, is followed by "La Forza del Destino," Verdi, sung by a dramatic soprano. The comedy comes next with "Pomp and Circumstance" for the organ Postlude.

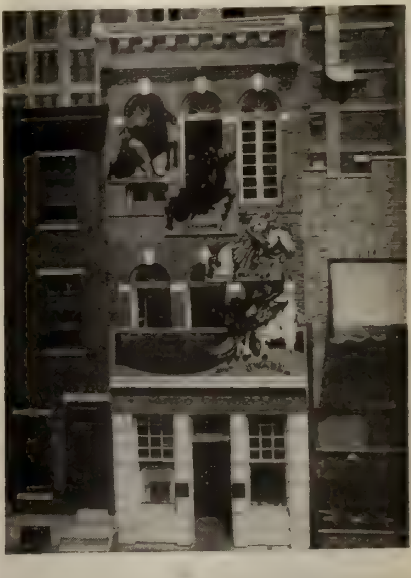
Plastered Exchange With Poster Cutouts

The energetic Philadelphia Metro exchange plastered the entire front of the office building with cutouts for "The Four Horsemen" labeling them until the picture opened at the Garrick when "Now showing at the Garrick" was substituted for the legends seen in the cut. It made a wonderful flash.



"NOBODY'S KID" SURELY HAD PLENTY OF ATTENTION

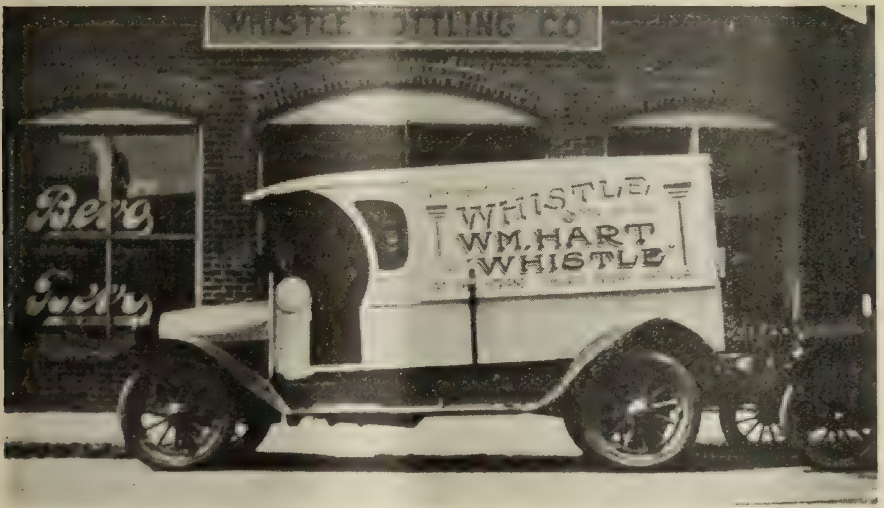
I. L. Shields, of the Rialto, Augusta, Ga., sent out a four hundred pound nurse with the baby carriage on this Robertson-Cole-Mae Marsh picture and it was working fine until hit by race riot which made bomb proofs popular



PHILADELPHIA METRO EXCHANGE

In the left hand window on the ground floor can be seen the miniature theatre, already recorded here, in which is shown a scene from the play, the tableau being changed weekly to hold the interest of the film buyers who swarm in the district.

Selling the Picture to the Public



VOLSTEAD SENT BILL HART A MEDAL FOR ADVERTISING SOFT DRINKS
"The Whistle" ties in nicely to the stuff that fizzes but does not kick. Albert Nathan, New Haven paramounteer, seems to have been the first to grab this, but the Strand Theatre, Knoxville, tied up a dozen trucks for a week

Tied Up Whistle to the Bill Hart Play

Probably Bill Hart did not realize that he was going to give a powerful push to the cause of prohibition when he named his latest Paramount "The Whistle" but the Paramounteers were quick to see the chance for hook-ups and Albert S. Nathan, of New Haven, started the ball rolling.

Alex Lukowski, manager of the Strand Theatre, Knoxville, got an elaborate hook-in with the local bottling works, and all of their delivery trucks were bannered for several days. Some of the other trucks were even more elaborately decorated than the one shown in the cut, but this is the only one clear enough to stand enlargement.

Each truck carried at least two signs for the Strand and some had three, and even the painting on the wagons helped along, for they had the title of the drink splashed all over the sides. It's good work, and it is so simple that even the inexperienced planter can put this over without assistance, now that the way has been made clear, and you can find the drink in most towns.

Away Up in the Air for Paramount Week

Rick Ricketson, Salt Lake Paramounteer, has a lot planned for Paramount Week in his territory with the Paramount-Empress in Salt Lake leading a line of about two hundred houses.

The chief stunt is a more or less coast-to-coast flight by an aeronaut for Paramount and the Studebaker automobile concern; which will give a big parade of Studebaker cars to receive the aeronaut, who is supposed to carry film for the opening programs, but there are a lot of smaller side features to keep the week jazzed up. Ricketson believes in keeping things humming.

Pleasing the Paper Wins the Front Page

Paul Grey, who is press working the Dempsey-Carpentier fight pictures, recently made the front pages of the Buffalo News and Times. First he hooked the News to a special showing of the fight pictures to the paper handlers and their helpers, and got seven front page stories. Then, turning his attention to the Times, he made a large reproduction of that paper's front page for a lobby display, with all of the items dealing with the fight feature. That, of course, made the front page of the Times.

With stories on both front pages, the picture was a clean-up in the city on the lake. It just goes to show that a thing can be done even when people tell you that it can't happen

Paramount Posters Part of Art Show

Charles E. Raymond, St. Louis Paramounteer, put over a good one when he persuaded the curator to make a poster room a part of the exhibit of the St. Louis Art League.

He could have put them in merely as Paramount posters, but he wanted to make all he could out of the job, so he made his entries through the Missouri Theatre and, of course, held the display to the future bookings of that house. A special folder catalogue was supplied telling that these were exhibited by the Missouri Theatre and that a certain number was "A Paramount poster for 'Experience,' or whatever the subject was, so that "Paramount," "Experience" and "Missouri Theatre" were all linked in the spectator's mind. It was the refinement of publicity.

He gave it an extra kick by serving a luncheon on the opening day to the solid citizens, which helped to swell the newspaper stories about the poster room, all of the dailies giving really generous space.

And from another angle, look at the ornamentation at the top and bottom of the display space. That will make a gorgeous lobby display if you have a real artist.

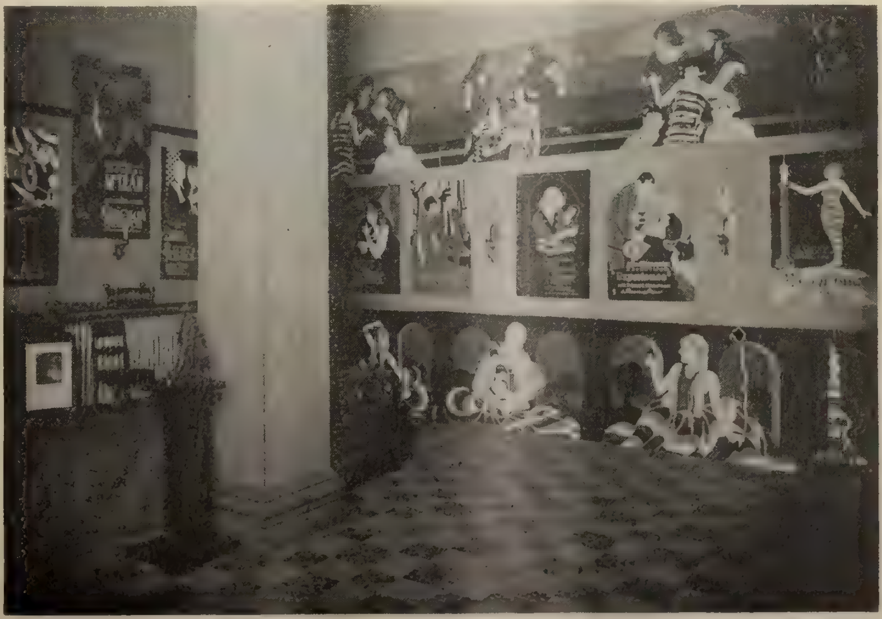
Made Spanish Hook-up

A. B. McCollom, of the Blackstone theatre, Dwight, Ill., pulled a new one in the exploitation for Norma Talmadge in "The Passion Flower."

He ran an elaborate teaser campaign and plenty of big newspaper spaces, too, but his star stunt was a book store display of books on Spanish, to give emphasis to the locale.

Probably the book seller did not make many immediate sales, but it gave him about the only chance he will ever have to exploit his foreign books, and at the same time it helped to sell tickets.

Now that McCollom has opened up a new angle, why not tie up to canned tamales and chille con carne? It all helps put the picture over and it makes you solid with the grocer.



THIS IS NOT A LOBBY DISPLAY BUT AN ART EXHIBIT
Charles E. Raymond, St. Louis Paramounteer, heard of the exhibition of the Art League and got the Missouri Theatre to enter its posters after he had sold the Art Museum on the idea of a special room for poster displays. That's going some

Selling the Picture to the Public

Ten Dollar Investment Made Business Better

Rick Ricketson, Salt Lake Paramounteer, is tying village improvement ideas to "Appearances," and getting big returns for theatre managers. In Logan, Utah, for example, he offered a prize for the best kept garden, with the executive committee of the Women's Club as judges. Then he founded the "Appearances League" with this platform:

> OUR AIM:
>
> To make this the prettiest little city in the west.
>
> OUR HOPE:
>
> Strangers will thoroughly enjoy our rich endowments in nature wonders and suggest something for further beautifying Logan.

This led to a kid matinee for a clean-up talk, and put the film over so well that business increased about a third on the opening night. One good result was a betterment of the matinee business due to the interest the members of the Women's Club now feel in the house.

Picture theatre advertising gives a lot of similar stunts. Get something and put it to work.

Ran a Menagerie in Lobby of a Theatre

James W. Greeley is going to another house in September, but at present he is managing the Opera House, Bangor, Maine, and working just as hard as though he wanted to keep that job.

For Paramount's "The Idol of the North" he borrowed a collection of stuffed animals from a local man and displayed them in the lobby with a lot of brush, to suggest the wild locale of the Dalton production.

There are eleven types of animal in the collection, but not all of these show in the display, for the others are in the right hand section of the space

Sold Scandal Sheet on Personal Replies

Joe Mayer, Universal exploiteer, working with Bob Eichelsdorfer, of the Ohio Theatre, Indianapolis, put over a good one for "Reputation." They sent out five thousand reply postcards stating that the first issue of "The Scandal Sheet" would be published on a certain date and offering to send a free copy to all who filled in the reply half of the card. Most persons made prompt reply, and many others sent requests in response to an advertisement of a similar tenor.

The result was that several thousand of the exploitation sheets were mailed to persons who were looking for them. They did not come in dead, but, to the contrary, very much alive.

A blind address was employed and everyone was looking for a permanent publication along familiar lines. They enjoyed the joke and had the title thoroughly impressed upon their minds.

Made a Killing With a Real Bridal Pair

William Hartwell, acting manager of the Hippodrome Theatre, Waco, Texas, aided and abetted by "Casey" Stewart, of the publicity department of the Texas branch of Southern Enterprises, made a killing with Fatty Arbuckle in "Crazy to Marry." He found a couple who were willing to get married on the stage the opening matinee, lined up twenty-two business houses willing to contribute presents, hooked nine of them to a hook-up page, got half of a five fulls on another page, a rear view of the bride and groom, and a half column story to boot. Outside of that he did not do very much, all he did was count money the rest of the week, but he didn't mind that sort of hard work. For a "temporary" manager, he's a whizzer.

Get a P. T. A. Right Now

THERE WERE ELEVEN DIFFERENT TYPES OF ANIMALS SHOWN
James W. Greeley, manager of the Opera House, Bangor, Maine, borrowed the animals from a local business man for a credit card and made a wonderfully attractive display for Dorothy Dalton in Paramount's "Idol of the North"

Editorial Comment on "Peck's Bad Boy"

When "Peck's Bad Boy" played Northampton, Mass., the local paper gave the play an editorial appreciation said to have been the first the editor has penned for an amusement attraction in thirty years.

Albert Boudway, who manages the Academy of Music, a municipal house, went the limit in advertising this First National, using the street cars to the surrounding towns, and fairly plastering the paper up, with the result that the thousand seat house was well filled at each showing and the Gazette commented upon the fact that a good attraction could always find patronage, adding, "The movie is a great institution and well worth its cost. It gives you more for your money and things move along so swiftly that you do not get tired waiting, for something is happening all the time."

Stuff like that is worth working for. Boudway got it.

Here's Another Idea for "Mother o' Mine"

Adapting the free admission stunt from this department, H. C. Farley, manager of the Empire Theatre, a Southern Enterprises house in Montgomery, Ala., offered free admissions to any mother who was escorted by her son provided the latter was 21 years of age or over.

War Tax Required

Presentation of a clipped coupon from the morning paper and payment of the war tax was the only requirement. Some thirty young men escorted their mothers to the second evening shows of the engagement, and helped make business for the third night, for the stunt aroused very favorable comment. The idea helped to hold up business on a couple of intensely hot nights.

We like this idea the best of all of the free admission stunts, for it puts over the essence of the story even better than the straight free admission.

Movie Ball Again Brings Big Money

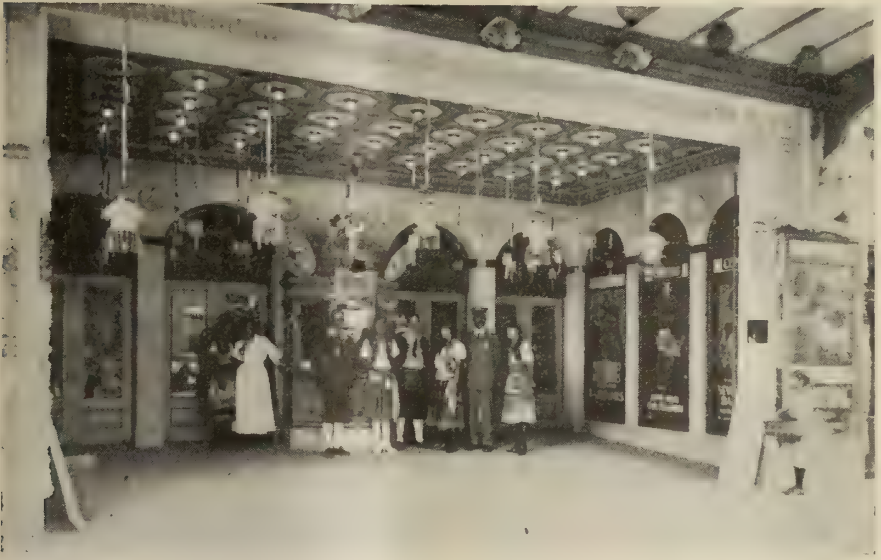
Robert Gary, Omaha Paramounteer, wished a movie ball on the Krug Amusement Park. Same old stunt of offering prizes for the best impersonations of Paramount stars, but it cleaned up the money in regulation fashion and had John J. Friedl, the press agent, who helped put over the stunt, fascinated. Every girl thinks that she looks like some star player and wants other to agree with her, so all the girls and their best boys and the other fellows were out at the park, and they all paid to come in, bringing a wonderful gate in return for some small prizes, plus the glory of winning.

You don't have to wait until some exploitation man breezes in to put this stunt over. Just lay for the first ball any local organization gives and wish it on them. They will thank you for an extra attraction and you can get more advertising than you ever bought for the same money.

Demands An Encore

S. S. Wallace, Jr., of the Imperial Theatre, Anderson, used the suit case contest with Fatty Arbuckle in **"The Traveling Salesman"** and now the hardware store he hooked up is clamoring for another stunt, saying that they had more people in the store the week of the window show than they have had all summer That speaks for itself.

Selling the Picture to the Public



PLENTY OF COLOR IN LOBBY PUT OVER "CARNIVAL"
This display for the United Artists' release at the Republic Theatre, Washington, helped make big business along with streamers over the marquise and illuminated signs. The streamer idea can be expanded to get a very gorgeous effect

Venetian Ushers to Help Over "Carnival"

W. Q. A. Pinchback, manager of the Republic, the leading colored theatre in Washington, D. C., is strong for exploitation. His house is built to take in two 24-sheets as part of the architectural scheme, and he uses plenty of paper in his lobby. He also seems to have it arranged to take the tops of the two windows of the stores on either side of the theatre.

Lately he played "Carnival" and put his house staff in Venetian dress as well as making a moderate use of serpentines in the lobby and flags above the marquise. The title seems to call for a carnival dressing, but this is the first photograph of a lobby so dressed to come to hand.

"Carnival" needs some special exploitation to give emphasis to the unusual nature of the production, and Mr. Pinchback has worked along the right lines, but according to report he usually does.

Dayton Theatre Has a Real County Fair

Recently the Auditorium theatre, Dayton, put on "The County Fair" and H. M. Rouda jazzed it up to the limit. He made it a real county fair and then some.

In the inside lobby there were refreshment stands with soft drinks and ice cream cones and a general display of goods ranging from suits and phonograph records to food products, and the front was decorated with bunting in the approved fair style.

Board fences were built up in the outside lobby with a ticket window on one side and posters for the freak show on the other; the latter offering clever local hits.

A grand stand and mile track were painted for one side of the entrance and the other was the entrance to the wild west show. It was one of the most elaborate atmospheric lobbies we have seen and was better than a prologue.

Rouda got a double truck hook-up in the daily paper, and had the people interested in the announcement that a baby would be given some patron.

According to the newspaper the Humane Society investigated the offer, fearing that a human baby was to be given away, but with that double truck we have our suspicions as to the authenticity of the story. It made good reading and the editor would run it anyway. Of course the "child" was the same old—or rather young—baby pig, but it made some talk and worked in with the rest of the exploitation. It was one large week, for all that exploitation could have sold anything, and with a good attraction they forgot all about the hot weather.

Strand, Asheville, Has Another Picture Lobby

About every so often the Strand Theatre, Asheville, one of the Southern Enterprises houses, blossoms out with a wonderful lobby devised by J. C. Duncan. In the accompanying picture the effect is only suggested, and a mistake in the measurements made a bad join between the arch and the pillars, but Mr. Duncan has produced a very handsome effect and pulls a new one in the use of tar paper for a floor cloth.

The hangings in the lobby were oriental rugs, loaned in exchange for a credit slide, and the potted plants, which had to be removed at show times to accommodate the crowds, were likewise paid for with a slide.

Touched with Gold

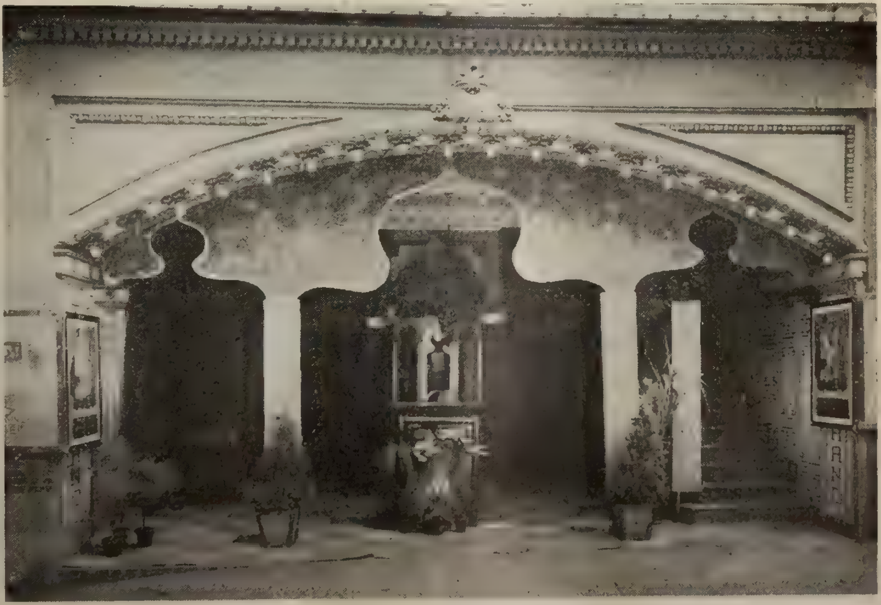
The arches are made of beaver board, coated with glue, sprinkled with fine quartz gravel and then touched up with gold and silver tinsel. The tinsel cost only seventy-five cents, and it was vastly more effective than gold and silver paint. When the lights shone upon it at night, the effect suggested fairyland.

The center of the display was a small fountain, shaped like a lily with alternate outside petals of gold and silver and the inside gloss white with red, amber and blue lights working in rotation. The basin of the fountain was filled with real water lilies to match the metal flower.

Liked the Couch

At one side, an oriental couch was piled with pillows, and when they had the standout the patrons almost fought to get the couch seats. The floor was covered with tar paper painted red and yellow to suggest a tesselated pavement.

In spite of the costly effect, the display represents a very small outlay and it bettered business about $50 a day for the two day run. That's worth while, isn't it? You can do it, too, if only you convince yourself you can.



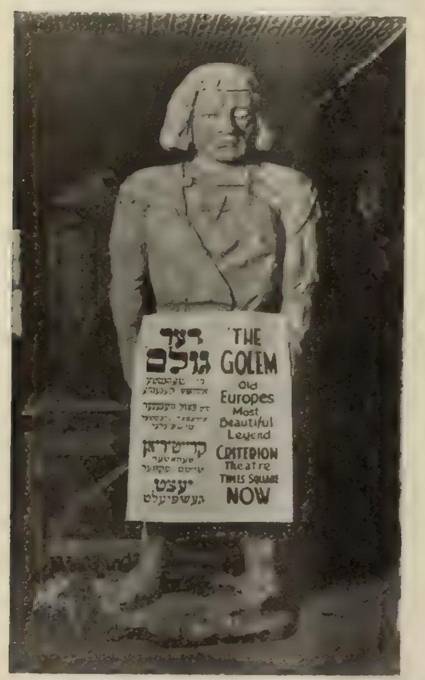
THIS LOOKS MORE LIKE A STAGE SETTING THAN A LOBBY
But it's another of J. C. Duncan's unusual lobby effects, worked for "The Bronze Bell" and it bettered business about $100. Inaccurate measurements made a bad join of arch to pillar

Selling the Picture to the Public

Fictitious Golem Built Big Sales

Jazzing up "The Golem" which has enjoyed a particularly long run in New York, the idea was conceived by Fred V. Green, of the New York district of making a real Golem and sending it down on the east side and up in Harlem through the uptown Jewish section.

Lewis Gardy, assistant publicity director for the Risenfield Theatre, modeled a statue which was mechanically reproduced in the Brunton studios. The cost ran into three figures, but it was all returned—with more, on the first use, and when the run at the Criterion is finally ended, the figure will be shipped to other points.


דער גולם
THE GOLEM
Old Europes Most Beautiful Legend
CRITERION Theatre TIMES SQUARE
NOW

THE CRITERION GOLEM

The figure stands about nine feet tall, and is a perfect reproduction of that used in the play, which, in turn, is an excellent likeness of the actor who plays the part of the vivified statue.

The chief value of the stunt is that it visualizes to the Jew one of the legends he heard in babyhood. It brings forcefully to him the fact that the Golem is the hero of the ages old story, and he wants to see the rest. Out of town the Golem will be just a lobby attraction, but with the large Jewish population in New York it was a sensation.

Gave Free Gas With Ticket to Paramount

Elwyn Simons, of the Family Theatre, Adrian, Mich., doesn't believe in those country store schemes, but when a new concern, looking for publicity for its brand of gasoline, offered to stake him to a bunch of barrels for his patrons, he flew to the idea like a pin to a magnet and he splashed gasoline all over the front of his house.

You could come in your car, buy tickets to the show and go away with an extra gallon of gas, and it is pretty hard to tell who got the best of it, the Speedway, the house or Paramount Pictures; for Mr. Simons passed his share to them in the advertising, as the sign shows. That's what makes it such a good stunt. It worked for everyone, including the auto owners who got the gas.

Chances like that are infrequent, but they do happen if you happen to be looking and they do say that Simons can wake out of a sound sleep to sniff a publicity scheme a mile away. Like the reporter with "a nose for news" he just naturally gravitates toward the stuff that brings the patrons in. The one bet he overlooked was not having Wally Reid booked in "Too Much Speed."

Hart Plans Exploits for His Own Feature

At the suggestion of John Le Roy Johnston, the Los Angeles Paramounteer, William S. Hart planned the exploitation for "The Whistle" at the Grauman Theatre, Los Angeles. He dug out an old horse-drawn fire engine with a pair of veteran horses, sent it through the streets with the whistle blowing. The sight of an engine ambling along was in itself enough to excite curiosity. People looked after it and on the back of the boiler saw the display for "The Whistle."

Then someone kicked at the "inhumanity" of sending the horses out in the hot sun, and Hart wrote a letter to Johnston, asking that the stunt be withdrawn. That gave the idea another kick.

Meanwhile you can probably borrow a spare engine if you grease the proper wheels, and copy the stunt yourself, being careful to put the horses at a walk, since this is the big attractor.

Sennett's "Home Talent" Will Pay Its Own Rental

If you want to get a picture rent free, book Mack Sennett's new Associated Producer's release, "Home Talent" and run a home talent show in connection with the presentation.

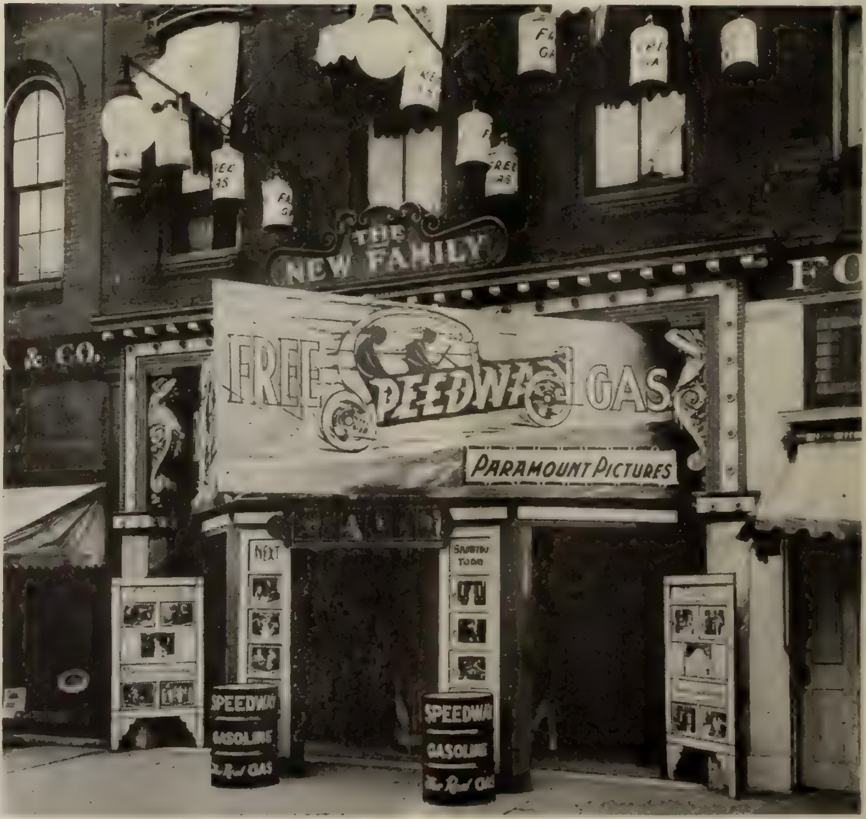
Get that right. "A home talent" show, and not an amateur night. There is a big difference.

Edwin Forrest, who was leaving the Lyric theatre, Cincinnati, to go to the Olsen houses in Indianapolis, decided to go out in a blaze of glory. He put on a home talent show for one night, and had people swinging on the chandeliers.

He framed it for just one night, but next time he is going to run for the week.

He tied up the American Legion post to the idea, for it wanted home talent to augment its band, so the present band of fifty pieces led a daily parade. Then he threw open his lobby to the various women's aid societies for stalls for the vending of articles made by home talent, and the Y. M. C. A. and the Y. M. W. A. were tied up to the idea of supplying home talent for the special performance.

Another stunt was a balloon distribution of passes good for any matinee if presented by "home talent," which meant any person born in Cincinnati. This cost the house $11, and was the sole expense for the best week the summer has known. That title apparently was created to permit the managers to make some extra money.



THE ONLY GAS AROUND THE NEW FAMILY COMES IN CANS
Elwyn Simons, of Adrian, Mich., found a new company anxious to make its brand of gas known and, being kind hearted, he gave free gas to his patrons while the supply lasted, and he had the largest "carriage trade" in town—and kept it

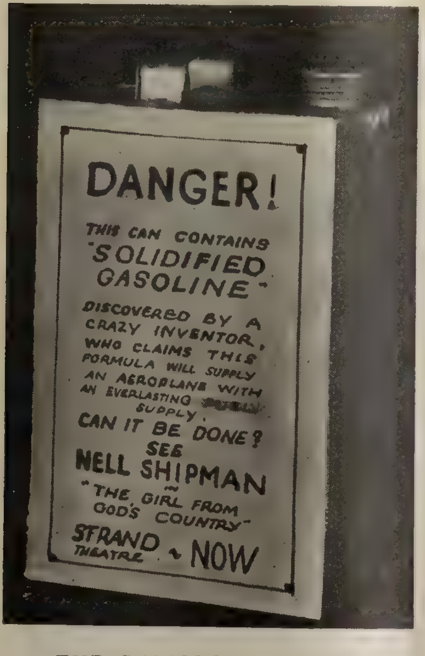
Selling the Picture to the Public

Fred B. Warren Plans Big Tie-up Ideas With Natural Products for His Films

IMPROVING upon the current exploitation man idea, Fred B. Warren is planning a number of hook-ups to impending releases which will cost the exhibitors nothing and should bring big results.

And no cost means just that.

For "The Blot" the tie-up is with the Parker fountain pen people, who will give pen prizes in all the cities where they maintain an agency. Twelve pens will be given in each contest for the best 300 word stories on "What is the greatest blot on our American life today?" Window cards about 13 by 15 inches will be supplied the first run exhibitor gratis, and the agency will be instructed in the details by the home office. The exhibitor simply establishes a contact with the agency and puts out the cards.


DANGER!
THIS CAN CONTAINS
"SOLIDIFIED GASOLINE"
DISCOVERED BY A CRAZY INVENTOR, WHO CLAIMS THIS FORMULA WILL SUPPLY AN AEROPLANE WITH AN EVERLASTING SUPPLY.
CAN IT BE DONE?
SEE
NELL SHIPMAN
"THE GIRL FROM GOD'S COUNTRY"
STRAND THEATRE - NOW

THE GASOLINE CAN IDEA

In the smaller towns, where the stunt is too large to be worked, there will be hook-ups with the Parker pen handlers, all directed from the home offices of Warren and the Parker people.

For Shipman Play

For Nell Shipman in "The Girl from God's Country" a hook-up is being effected with a national oil company on the "solidified gasoline" which figures in the story. National advertising will hook the gas to the crazy idea of the inventor in the story, and local hook-ups will be used wherever there is a gas station. A can stunt is also suggested.

It is announced that a prize contest is being planned, the details of which are not yet worked out. The contest, as announced, will probably not go through, since it requires the contestants to witness a showing of the film, but the contest will probably be changed to conform to post office requirements.

For "Moongold"

For "Moongold" one column mats will be distributed to all who desire them, advertising "Moongold sundaes." This is to be cast and given soda counter managers for use in their menu cards. All of this service will be free to the exhibitor.

The development of the Warren idea will be watched with interest by the managers of houses. Mr. Warren has always been a firm believer in giving all possible help to the exhibitor, and he announces that his press staff will be at the service of local managers in the preparation of special press stories and other material aids to exploitation. Now, it is up to the managers to put over the idea by making a sufficient use of these aids to demonstrate the value of the idea.

New Jersey Exhibitor Has a Child Law Idea

Exhibitors in communities where the laws on admitting children unaccompanied are not too drastic will welcome the idea of Harry B. Sheridan, of Proctor's Theatre, Plainfield.

One of the local Boy Scout troops furnishes him with fifteen scouts and a scout master for Saturday afternoons and these boys act as escorts for children under the statutory age. The special children's matinees are popular at Proctor's and these boys solve the escort problem. Each receives six tickets as his payment.

Fred V. Green, the New York Paramounteer, has passed the idea along to other exhibitors and a number of houses in North Jersey are now utilizing the scouts in this connection.

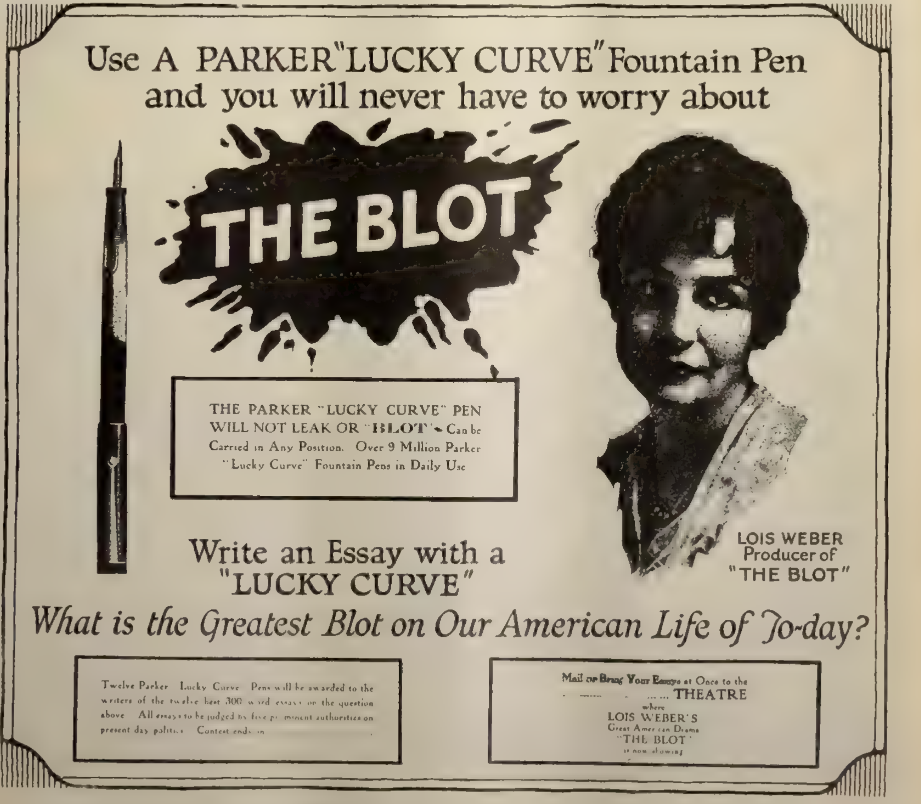
Got 182 Inches for Gloria Swanson Gag

Max Doolittle, Des Moines Paramounteer, writes that he got 2,548 lines for his tieup with the Tribune on "What was the greatest moment in your life?" for Gloria Swanson in "The Great Moment." Even when you divide by fourteen to get the inch rate you have 182 inches, and that is a sizable return for an investment of $35 and a few tickets. It took hold as contests have seldom done and the office was literally swamped with letters. This is a stunt that will be a cleanup wherever it is tried, because the question has a strong appeal and everyone has a great moment, and they will tell about it for less than $25 in most instances.

Max is certainly batting them out. When some Des Moines detectives got nation-wide publicity for "discovering" Ambrose Small, we had Max under suspicion, but that was one stunt he didn't pull.

Picture Captured Town

Albert Boasberg, the new Paramounteer in Washington, has been seeing what he could do, and he has been doing much. His latest exploit was to make an issue of the Daily Banner of Cambridge, Md., a "Gloria Swanson Edition." He treated the editor to a pre-viewing, hooked up most of the merchants in town for extra advertising, and instead of a supplement, the full edition was dedicated to Miss Swanson. Between this and the window tie-ups, "The Great Moment" opened the dramatic season with what they probably called "eclat."



Use A PARKER "LUCKY CURVE" Fountain Pen and you will never have to worry about

THE BLOT

THE PARKER "LUCKY CURVE" PEN WILL NOT LEAK OR "BLOT" - Can be Carried in Any Position. Over 9 Million Parker "Lucky Curve" Fountain Pens in Daily Use

LOIS WEBER
Producer of
"THE BLOT"

Write an Essay with a "LUCKY CURVE"

What is the Greatest Blot on Our American Life of To-day?

Twelve Parker "Lucky Curve" Pens will be awarded to the writers of the twelve best 300 word essays on the question above. All essays to be judged by five prominent authorities on present day politics. Contest ends in

Mail or Bring Your Essays at Once to the
.... THEATRE
where
LOIS WEBER'S
Great American Drama
"THE BLOT"
is now showing

WINDOW CARDS, SUPPLIED FREE, WILL HELP WARREN PUBLICITY

These cards will be given each first run exhibitor and all he has to do is to get in contact with the Parker agency to complete the hook up. The agency does not have to be sold on the idea. That has already been done. It's waiting

Selling the Picture to the Public

Novel Contest Gives New Development to Exploitation for "Peck's Bad Boy"

SOMETIMES it happens that a stunt is devised in some section that works out better than the press book suggestions, and Harold Heffernan, First National's publicity man in Detroit, has found something for "Peck's Bad Boy" that is working through his section like an epidemic.

Heffernan arranged with the manufacturers of the "Jackie Coogan" clothes to give one suit as a prize for any theatre working the contest where a tie-up could be effected with a newspaper. In most of the towns this tie-up can be worked and worked easily, with the result that a bunch of houses are deep in the throes of the bad boy contest.

It's simple, it's popular and you can imagine the stuff the papers can get in reply to the questions. It works so well that even in towns too large to get the newspapers, it pays to work the contest. The large illustration shows the free lance questionnaire used by the Dawn Theatre, Detroit. The smaller cut shows how the Lansing State Journal worked it with the Strand-Arcade Theatre.

Only Six Questions

In either case but six questions are asked, but each boy must give his name and address and his age. The contest is generally held to boys between five and eleven.

The five questions are:

Why are you a good boy?

What was the worst trick you ever played on anyone?

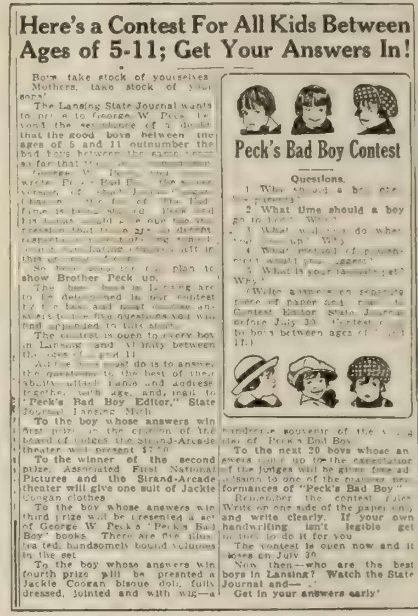
Do you believe in whipping? Why?

What should a growing boy eat? Why?

What time should he go to bed? Why?

What are you going to be when you grow up? Why?

The replies to the second, third and sixth questions are the ones which yield the comedy, while the fourth and fifth naturally please the parents, who seek to enforce proper regime.



Here's a Contest For All Kids Between Ages of 5-11; Get Your Answers In!

Boys take stock of yourselves. Mothers, take stock of your sons!

The Lansing State Journal wants to prove to George W. Peck [illegible] that the good boys between the ages of 5 and 11 outnumber the bad boys between the same years so far that [illegible]

George W. Peck [illegible] wrote Peck's Bad Boy [illegible]

So [illegible] plan to show Brother Peck up.

The [illegible] boys in Lansing are to be determined in our contest by the best and [illegible] answers to the five questions you will find appended to this story.

The contest is open to every boy in Lansing and vicinity between the ages of 5 and 11.

All the boys must do is to answer the questions to the best of their ability, attach name and address together with age, and mail to "Peck's Bad Boy Editor," State Journal, Lansing, Mich.

To the boy whose answers win first prize in the opinion of the board of judges the Strand-Arcade theater will present $7.50.

To the winner of the second prize, Associated First National Pictures and the Strand-Arcade theater will give one suit of Jackie Coogan clothes.

To the boy whose answers win third prize will be presented a set of George W. Peck's "Peck's Bad Boy" books. There are five illustrated, handsomely bound volumes in the set.

To the boy whose answers win fourth prize will be presented a Jackie Coogan bisque doll, fully dressed, jointed and with wig—a handsome souvenir of the [illegible] star of Peck's Bad Boy.

To the next 20 boys whose answers come up to the expectation of the judges will be given free admission to one of the matinee performances of "Peck's Bad Boy."

Remember the contest rules. Write on one side of the paper only, and write clearly. If your own handwriting isn't legible get [illegible] to do it for you.

The contest is open now and it closes on July 30.

Now then—who are the best boys in Lansing? Watch the State Journal and—

Get in your answers early!

Peck's Bad Boy Contest

Questions.

1 Why should a boy obey his parents?

2 What time should a boy go to bed? Why?

3 What will you do when you grow up? Why?

4 What method of punishment would you suggest?

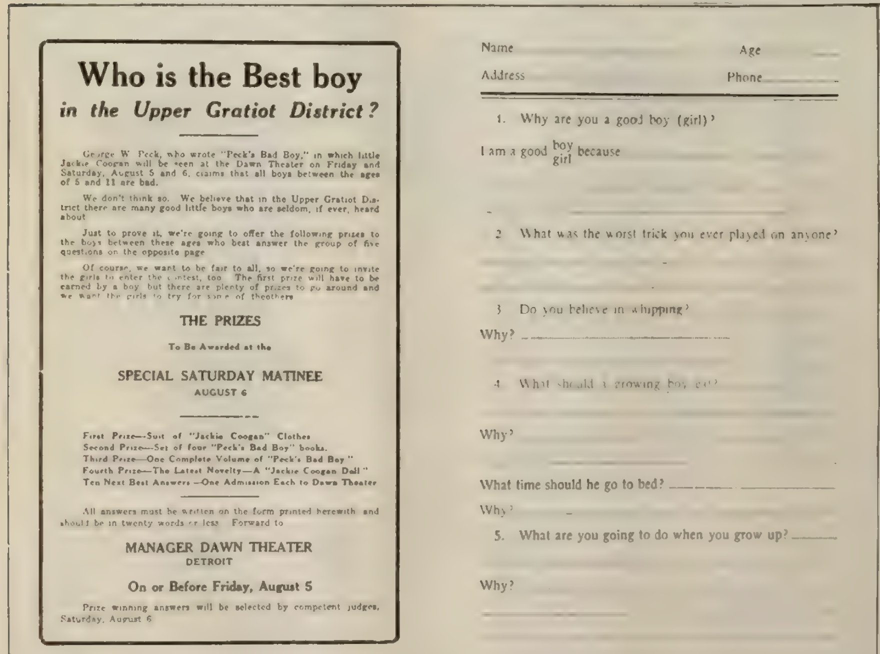
5 What is your [illegible]? Why?

(Write answers on separate piece of paper and mail to Contest Editor State Journal before July 30. Contest open to boys between ages of 5 and 11.)

THE NEWSPAPER FORM

Most of the contests have been unqualified successes. "Kid stuff" always appeals to parents, and the circulation department knows this, and here is real comedy from the local kiddies. As a contest it cannot be beaten for results, and it is so good as almost to warrant playing back the First National to get a chance to use it. As a matter of fact you can probably get away with some Saturday date when the weather gets a little cooler, and you'll be solid with the editor for a good many months afterward.

In addition to the suit the prizes are the Peck books, Jackie dolls and tickets. The number of prizes run all the way from five to thirty in the contests already reported, but the best results will come where the management is generous with the ticket prizes.



Who is the Best boy

in the Upper Gratiot District?

George W. Peck, who wrote "Peck's Bad Boy," in which little Jackie Coogan will be seen at the Dawn Theater on Friday and Saturday, August 5 and 6, claims that all boys between the ages of 5 and 11 are bad.

We don't think so. We believe that in the Upper Gratiot District there are many good little boys who are seldom, if ever, heard about.

Just to prove it, we're going to offer the following prizes to the boys between these ages who best answer the group of five questions on the opposite page.

Of course, we want to be fair to all, so we're going to invite the girls to enter the contest, too. The first prize will have to be earned by a boy but there are plenty of prizes to go around and we want the girls to try for some of the others.

THE PRIZES

To Be Awarded at the

SPECIAL SATURDAY MATINEE

AUGUST 6

First Prize—Suit of "Jackie Coogan" Clothes

Second Prize—Set of four "Peck's Bad Boy" books.

Third Prize—One Complete Volume of "Peck's Bad Boy"

Fourth Prize—The Latest Novelty—A "Jackie Coogan Doll"

Ten Next Best Answers—One Admission Each to Dawn Theater

All answers must be written on the form printed herewith and should be in twenty words or less. Forward to

MANAGER DAWN THEATER

DETROIT

On or Before Friday, August 5

Prize winning answers will be selected by competent judges, Saturday, August 6

Name ______ Age ______

Address ______ Phone ______

1. Why are you a good boy (girl)?

I am a good boy/girl because

2. What was the worst trick you ever played on anyone?

3. Do you believe in whipping?

Why? ______

4. What should a growing boy eat?

Why?

What time should he go to bed? ______

Why?

5. What are you going to do when you grow up? ______

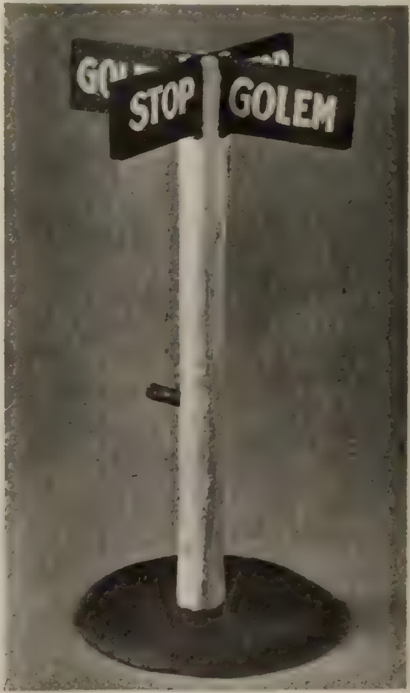
Why?

WORKING THE COOGAN CONTEST WITHOUT A NEWSPAPER

This is how the Dream Theatre, Detroit, put out the questionnaire for the contest. The best replies should be posted in the theatre or in the window of the store handling the Coogan suits. Some can be thrown on the screen

Boasberg Designs Effective Exploit

Albert Boasberg, the Washington exploiteer, has designed a souvenir for "The Golem" which opens up many angles. In the original form it is a desk ornament only a few inches high, and was intended to be given to exhibitors in his district to keep them in mind of the coming of the play. The base is yellow, the mast white, the handle green and the arms alternately red and green, the same as the large traffic semaphores. The lettering is white.



BOASBERG'S IDEA

The titling is a paraphrase of the "Stop" and "Go" of the regular signs, and this leads to the suggestion than the traffic signs can be altered or at least reproduced in the lobby. It can also be used for its original purpose, being set upon cigar and news stands and store counters generally. It can be worked in a variety of ways and even the large sizes can be turned out cheaply. For that matter a single one can be made up and shown as a sample with a ticket to every boy who brings one to the theatre at some matinee, with a special prize for excellence of work. Get the manual training classes interested and you'll have "Golem" semaphores all over town.

Selling the Picture to the Public

CLAUD SAUNDERS' NEW EXPLOITATION ASSISTANT

Gloria Swanson has been added to the staff of the exploitation department and will suggest stunts and stories for all her forthcoming pictures. The two cuts show her planting a couple of windows on the Cadillac agency

Gloria Swanson Plants Her Own Exploitation

Gloria Swanson has been added to the staff of the Paramount exploiteer. That sounds like a press stunt in itself, but it isn't. She really is going to go to work for the exploitation department and write dog stories and everything.

When Miss Swanson came to New York on a shopping trip, of course the exploitation department grabbed for her to use in stunts of various sorts, and she surprised Walter Lindlar, who was sitting on the lid during the western trip of Claud Saunders, by telling him that she often had good exploitation ideas which she would like to see worked out.

After they had sprinkled Lindlar with water and had fanned him a little, he recovered sufficiently to assure Miss Swanson that she had an avocation, and from now on she is going to be one of the regular exploitation staff, receiving all general letters and having her name carried on the exploitation staff.

Went Right to Work

She promptly proceeded to make good by telling that she owned a Cadillac and suggesting that they get a window for the opening of "The Great Moment" at the new State Theatre. She not only did that, but she put over one for Wally Reid in "Too Much Speed" and hereafter she is going to shoot in suggestions for all the pictures in which she appears; the intimate stuff which editors will welcome and which only a star with a brain can make seem real. She has real knowledge of what is good, and an occasional flash of a big stunt, and hereafter the exploitation department will get them all. When she told Lindlar some of the things she had thought of for "Male and Female," he broke down and wept, but hereafter it is going to be easy to get the ideas on each of her pictures. And they will be ideas. She has proven that.

Exhibitor Publicity

The Philadelphia office of the Metro is making a window showing of scenes from "The Four Horsemen," changing the scene weekly, but retaining the general layout of false proscenium and curtain effect.

In other words it is taking a dose of its own medicine and finding it palatable for it is bringing bookings just as exploitation sells tickets.

Six Boy Parade Got Increased Business

The Strand Theatre, Tuscumbia, Ala., advertised for boys to impersonate Chaplin in a parade for "The Kid" offering prizes for the best impersonations. Only four boys responded, dressed as Chaplin, but two of them had "kids" with them, and the manager strung them out twenty feet apart and gave the advertised parade with a bass drum "band." There was so much question as to the best impersonation that all of the boys were given first prizes.

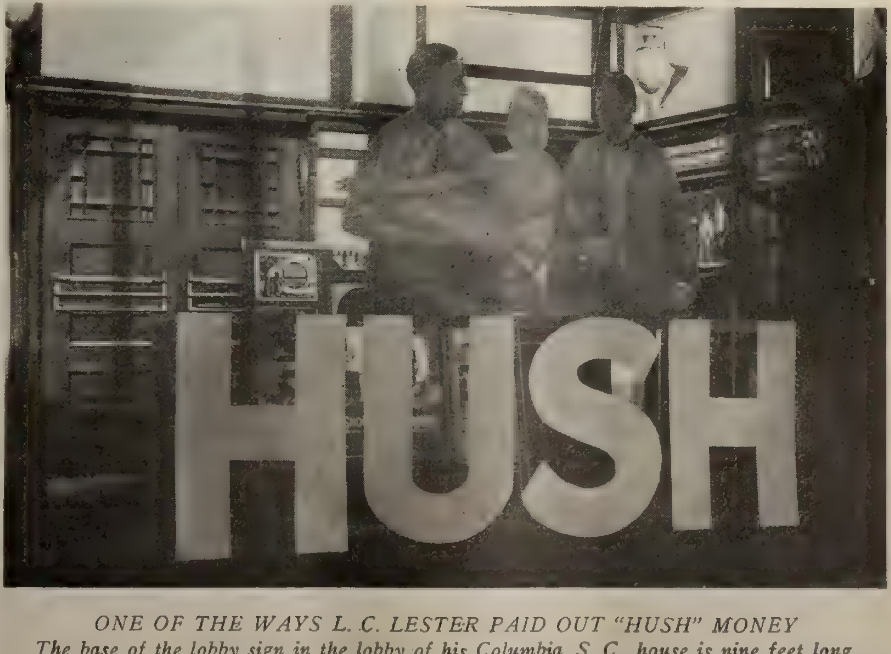
Fake telegrams were sent out and those addressed to business houses were followed up and in most instances a pass resulted in the display of the telegram in the window of the store. The wires read: "Please tell your friends they can see me and The Kid at Strand Theatre, Friday, August nineteenth. Yours for joy" and were signed by Chaplin. Stickers were also put out five days ahead reading "The Kid is coming. Get ready."

The entire campaign cost only $15 and brought a substantial increase in business; more than doubling the usual attendance.

Nine Foot "Hush" Has Patrons All Talking

L. C. Lester, of the Rivoli Theatre, Columbia, S. C., believes in making all the noise he can. For the showing of Clara Kimball Young in "Hush" he used cutouts from the 24-sheet for the marquise and set this large design in the lobby of the theatre. It had a nine-foot base and stands some eight feet high, and if anyone overlooked it, it was not Lester's fault.

The letters were affixed to a batten and uprights ran from this to the top of the lobby, the entire arrangement being tied off at the top instead of being set up easel fashion, which was a guarantee against upsets and possible damage suits. It helped Miss Young beat her house record on "Straight from Paris."



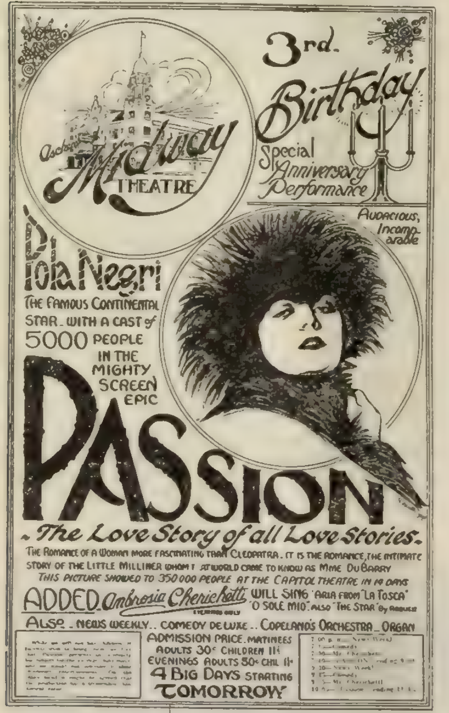
ONE OF THE WAYS L. C. LESTER PAID OUT "HUSH" MONEY

The base of the lobby sign in the lobby of his Columbia, S. C., house is nine feet long, and it matches a cutout from the 24-sheet on top of the marquise. It told everyone that Clara Kimball Young was in town in the Equity release

Selling the Picture to the Public

Too Much Lettering Hurts a Large Space

Charles L. House, manager of Ascher's Midway Theatre, Rockford, Ill., sends in an advertisement for the third anniversary of that house, and asks for an opinion. We can put it into few words. It is a good space spoiled with too much hand lettering. Apart from the two panels in the lower portion of the space, this four fourteens is all hand lettering, and not only that, but the star name is cut up so that it is still more difficult to read. This is a common failing with artists who know nothing about advertising, but it is just a waste of money to pay line or inch rates and then permit some dub to spoil the investment in his effort to make it look "pretty." There is not one art letterer in a thousand who makes the slightest effort to study his subject, and the less he knows of advertising, the more he thinks he knows. Were it not against the laws of the land we would like to see a few hundred self-styled artists put to death with horrible tortures as an example to the rest. A combination of hand drawn attractor, some hand lettering and the rest in type would have been infinitely better and would have brought results. The two circles are good, and they do much to save the cost of the space, but there is more selling value in that left hand panel than in all the hand lettered stuff, partly because it can be read and in part because it is excellent copy. It advises parents not to bring the children because it is a story above the mental grasp of the child, but ends with "On the other hand, it might be agreed that the production has a tremendous historical value." If Mr. House can write copy like that, we don't believe that he is wholly responsible for the lettering. Going into details, we think that a smaller letter for "special anniversary performance" would have given that more prominence. The lettering too nearly fills the space. Everyone knows that double spaced typewriting is more easily read than single spacing, but they do not seem to argue that space in an advertisement serves precisely the same purpose. The moment the artist gets his cardboard before him or the printer starts to set up a space, the one idea seems to be to make it as black and as solid as possible, with no oases of white on which the eye may rest a moment. Letters half as large in the same space would have given those three words more than double the display value. The same holds good in an even greater degree on the matter below the title. One line reads that a singer will offer certain selections, and the name is given in handwriting, with the idea of making it prominent. It might have had that effect had all of the rest been in type, but as it stands it is just a part of that awful jumble. With all that space, it should have been possible to put up a very attractive advertisement, but it can't be done with all hand lettering.


Ascher's Midway Theatre

3rd. Birthday

Special Anniversary Performance

Audacious, Incomparable

Pola Negri

The Famous Continental Star—with a cast of 5000 People in the Mighty Screen Epic

PASSION

The Love Story of all Love Stories.

The Romance of a Woman more fascinating than Cleopatra. It is the romance, the intimate story of the little milliner whom t at world came to know as Mme DuBarry

This picture showed to 350 000 people at the Capitol Theatre in 14 days

ADDED—Ambrosia Cherichetti will sing "Aria from La Tosca" "O Sole Mio." also "The Star" by request

Also—News Weekly.. Comedy De Luxe.. Copeland's Orchestra—Organ

Admission Price. Matinees Adults 30¢ Children 11¢ Evenings Adults 50¢ Chil 11¢

4 Big Days starting Tomorrow

A FOUR FOURTEENS

—*P. T. A.*—

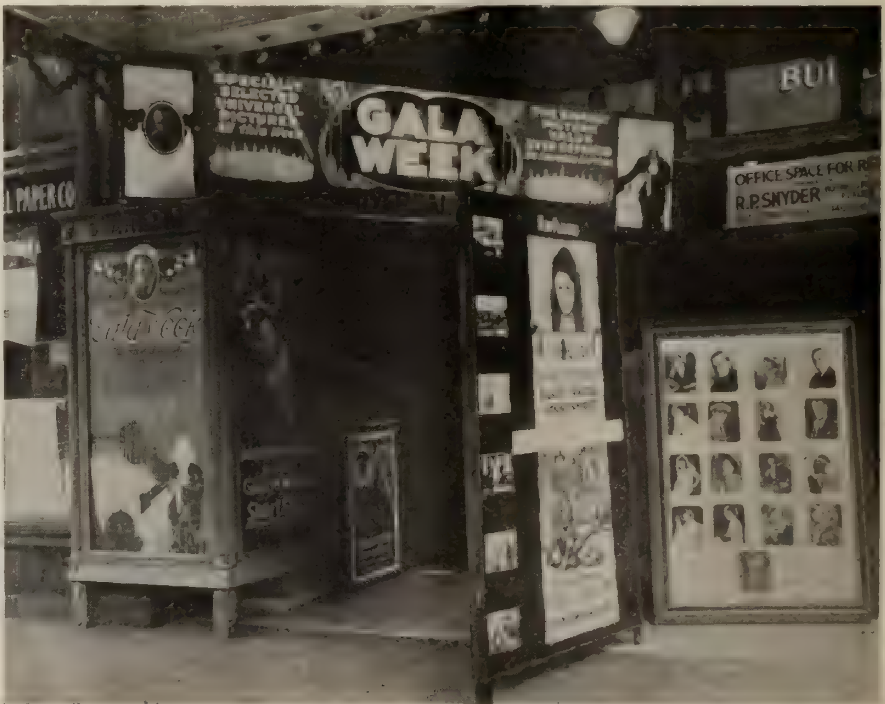
Borrowed Anniversary Worked for a Theatre

The Standard Theatre, Cleveland, hooked into the Universal anniversary to get an extra gala week. Special displays of lithographs and stills and a big birthday cake all helped put the idea over. It was nothing that the house was concerned in, but the management knew that any excuse for a whooping up was a good excuse, and so it kicked in on this celebration and made it its own, thereby reaping some extra rewards. The picture shows the house decorated for the day Gladys Walton was shown in "Short Skirts," but also gives an idea of the general decorations which were used throughout the week. The anniversary habit seems to be going into a decline, and yet there is nothing more effective for bringing out the extra money than a celebration of any sort, even if nothing better than the straight program pictures are used. There is at least the suggestion that the bill must be out of the ordinary and so the average patron enters the house more ready than usual to accept as good whatever the screen may offer. Of course, you can't work the idea every week, but you can work it every couple of months, if your imagination holds out, and it means money of the sort you can take over to the bank and slip in through the receiving teller's window. Too many anniversaries become a joke, but there are plenty of legitimate chances in addition to the established holidays, and the more you have, within reason, the more you will take in at the box office and the better pleased the patron will be.

—*P. T. A.*—

Pittsburgh Olympic Shows Very Poor Work

This 55 lines across four columns is an example of how badly a display can be mussed up between the artist, the engraver and the pressman. It is taken from the Pittsburgh Press and it is not the worst they can do, but it is pretty poor. The chief lines are blurred and almost unreadable either because the cut was poorly made or because in making the mat the flong was not properly beaten into the spaces. Perhaps the stereotyper and the engraver split the blame fifty-fifty, but no one is going to get the impression of a good play from such a very sloppy looking advertisement. With plenty of space in which to mortise for type, a stiff-necked adherence to hand lettering gives the whole layout to the artist and he has done about all he can to spoil what the others had not injured. That cut of Gloria Swanson looks more like a silhouette than a portrait, and yet it is light enough still to show that it was intended to be a half tone. The line "Second and last week of this wonder play" is almost lost through mudding up, and the underline is entirely lost. Probably in the reduction you cannot even see the underline, for the reduction is almost one-half, but in that black space at the bottom there is a faint trace of "Next Week, A Double Bill," something in which David Powell seems to be starred and parts of the name of Caruso are visible. You see that if you are looking for it, but if you are merely a man who is looking over the paper it seems to be a faulty plate and

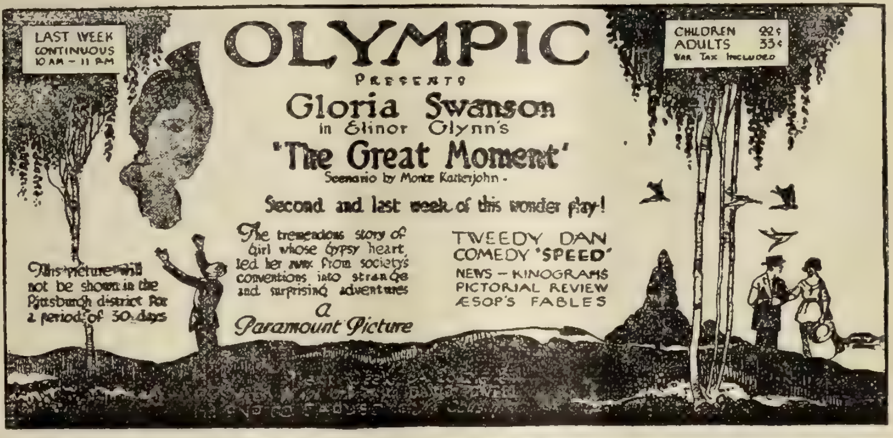


THE STANDARD, CLEVELAND, DRESSED FOR AN ANNIVERSARY

Selling the Picture to the Public

not text. You have to put the glass on it to get any idea at all. It is a pretty good example of what can be done to throw away money on advertising space, and yet it is not much worse than the average for the Olympic, for the same lettering is used week after week, though the results are almost always poor. With Sam Sivitz getting good displays with type mortises, one would think that the other houses would get the idea and follow his lead, now that he has proven that it can be done, but the Olympic goes right on and makes the same mistake week in and week out. We don't see the value of paying for 220 lines of space and getting no more than this. The ad would be just as poor and just as valueless to the house in half the space and at half the cost. And while you are looking at the reproduction, remember that we show it in a good black where the original offers a little better than a gray, which does not go to help the looks any. We cannot understand any manager standing for such a botch more than a couple of weeks, yet this sort of work is chronic with the Pittsburgh advertisers.

—*P. T. A.*—



LAST WEEK
CONTINUOUS
10 AM – 11 PM

OLYMPIC
PRESENTS
Gloria Swanson
in Elinor Glynn's
"The Great Moment"
Scenario by Monte Katterjohn -

Second and last week of this wonder play!

The tremendous story of girl whose gypsy heart led her away from society's conventions into strange and surprising adventures
a Paramount Picture

TWEEDY DAN COMEDY "SPEED"
NEWS – KINOGRAMS
PICTORIAL REVIEW
ÆSOP'S FABLES

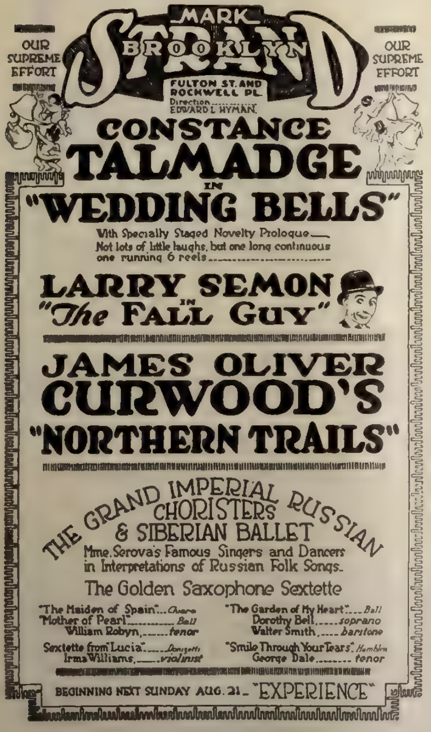
This picture will not be shown in the Pittsburgh district for a period of 30 days

CHILDREN 22¢
ADULTS 33¢
War Tax Included

THE WAY PITTSBURGH SEEMS TO LIKE ITS ADVERTISING

Hyman Stretched Ad. with Money He Saved

Edward L. Hyman has been running 85 lines across two through the summer and sometimes pulling in to 65 instead of the three column space he used through the winter, but when the orchestras went out, he took some of the money he used to pay the musicians and put it into the newspaper account, stretching the space to one hundred lines deep and announcing three features as well as a Russian ballet. He has not gone over to the double feature idea, for the Semon comedy and the Curwood story are both two reelers, and he shows only nine reels, well separated by musical acts, but not having his orchestra and the expense of the orchestra, he could put his money into other features on the bill and still have money enough left to tell about it in the papers. And it brought him a big summer business, as good as his average business in winter, and on Sunday he worked the evening not only to a standout but a shutdown, for the sale of seats was discontinued half an hour before the start of the second show to see if the break would give room for more than those in the lobby. We think a change of pace in the three titles would have helped, for they are too much alike, but this was probably done with the intent of selling not the three titles, but the idea of three titles, which is something different, and which would call for a uniform lettering.



OUR SUPREME EFFORT

MARK
STRAND
BROOKLYN
FULTON ST. AND ROCKWELL PL.
Direction EDWARD L. HYMAN

OUR SUPREME EFFORT

CONSTANCE
TALMADGE
IN
"WEDDING BELLS"
With Specially Staged Novelty Prologue—
Not lots of little laughs, but one long continuous one running 6 reels

LARRY SEMON
IN
"The FALL GUY"

JAMES OLIVER
CURWOOD'S
"NORTHERN TRAILS"

THE GRAND IMPERIAL RUSSIAN
CHORISTERS
& SIBERIAN BALLET
Mme. Serova's Famous Singers and Dancers
in Interpretations of Russian Folk Songs.

The Golden Saxophone Sextette

"The Maiden of Spain"... Alvarez
"Mother of Pearl"... Ball
William Robyn,... tenor

"The Garden of My Heart"... Ball
Dorothy Bell,... soprano
Walter Smith,... baritone

Sextette from "Lucia"... Donizetti
Irma Williams,... violinist

"Smile Through Your Tears"... Hamblen
George Dale... tenor

BEGINNING NEXT SUNDAY AUG. 21 – "EXPERIENCE"

HYMAN'S EXPANDED SPACE

—*P. T. A.*—

How Exploitation Men Help Put Things Over

Managers who refuse to listen to exploitation men, merely because they are exploitation men, coming from an exchange, lose some good bets. Lately we had a chance to look in on one of them in real action. There was a big fraternal affair and Fred V. Green heard of it and tried to book a Paramount attraction into the local house. It was a small town with only the one house and a show had already been booked, but we listened to Greene talk to those who had the affair in charge. He went at it like a doctor diagnosing a new case. He got all the data possible and when he went away he had a line on half a dozen stunts, any one of which would have pulled business, and one of which would have given the house advertising for a twenty mile radius, merely at the cost of the cards. He did not use any of the stunts, because the attraction was booked by another releasing company, but we had the complete campaign in mind when we went up to attend the festival, and when we contrasted what had been done with what could have been done, we realized all that a trained exploiteer could do to help a local man along. The other company offered no exploitation service and the exploitation done was such as might have suggested itself to any fairly well trained manager. It was the difference between breaking into a modern safe with sledges and cold chisels and using the acetelyne blow pipe. Greene probably could have worked an immense difference in the receipts at a small expnditure because he did not have to worry about the hundred and one details of theatre management on the side. All he had to do was to think exploitation, and he fairly oozed ideas. The exploitation man is an institution and the manager who does not accept his services is overlooking the best bet in the business.

—*P. T. A.*—

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

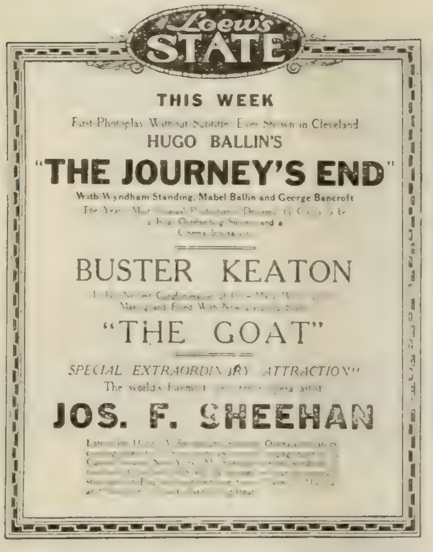
It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Loew Cleveland Ads Look Well in Type

This space from Loew's State Theatre, Cleveland, is about a quarter of a page, or about half the size previously used. Even more marked is the departure from art work to all type, yet this gives a fine display to a triple announcement and looks better for summer than would heavy art work at this time of year. One little point to notice in this is the change in the type faces. The Ballin play and Sheehan have bold gothic faces while the Keaton announcement is in a lighter face. This gives all three sections more prominence than would the use of the same type face all the way through. That would be uniform, and therefore orderly, but you don't want to be orderly in an advertisement. You want to be different. You want to assault the eye with a change, and just this slight matter makes the advertisement twice as good as it might have been. We don't know whether this is M. A. Melaney or the compositor—or both, but someone can pin a rose on himself. Those Cleveland half pages were pretty things to look at, but we think that these quarters bring just as much business to the house at half the cost. Beyond the point where an announcement is fully gotten over all expenditure for space should be charged to pride, unless it is desired to impress the bigness of the feature by the use of unusual space, and this, of course, cannot be done every week. Loew also takes another quarter page for the rest of the houses and gets a half page display where he used to take a full page and even more, and he is getting the shows over just as well from a practical point of view. The smaller space and

Selling the Picture to the Public



Loew's STATE

THIS WEEK

First Photoplay Without Subtitles Ever Shown in Cleveland

HUGO BALLIN'S

"THE JOURNEY'S END"

With Wyndham Standing, Mabel Ballin and George Bancroft

BUSTER KEATON

"THE GOAT"

SPECIAL EXTRAORDINARY ATTRACTION!!

JOS. F. SHEEHAN

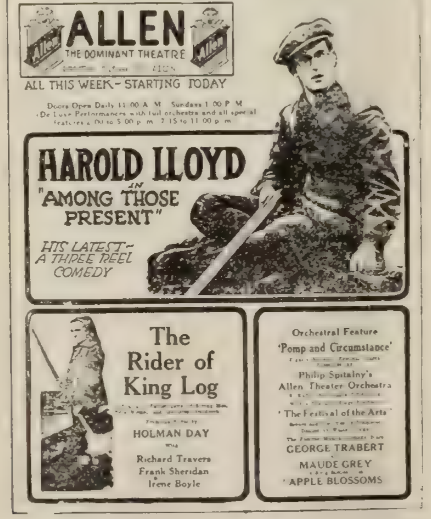
THE LOEW CLEVELAND QUARTER

more severe treatment may be less artistic, but the big idea is to sell tickets and lots of them, and this will do just as much as did the larger and more pictorial displays.

—*P. T. A.*—

McCormack Gains Another Odd Effect

At first glance this four 150-lines from S. Barret McCormick for the Allen Theatre, Cleveland, looks like a poor display, for three six point panels are held together with one point rule. It is a violation of custom and so it shocks the orderly mind, but having shocked, it gets its message over because the eye associates the three similar spaces. It's just another effort to get away from the hackneyed and works along the lines of the individual panels which McCormick has been affecting of late. This is the first use of a heavier rule in the panels than in the border, but it works and works nicely, and it puts over Harold Lloyd without hurting the demoted drama feature and still gives plenty of display to the novelty numbers. It's a well handled use of all type, with a nice appraisal of the value of the lines. The Lloyd space is all lettering, but it is so open and so large that it gets over about as well as type, though we believe that even this would have been better in the clean-cut type letters. About the only disproportionate letters are those stating the times of performance. These might have been a little smaller and set in Roman to give the top panel and the signature greater value through light type faces and white space. This does not matter so much where the space is large, but it does matter to some small extent, for everything about an advertisement is important. This is a marked departure from the old Indianapolis Circle style, but McCormick changes his style to meet local conditions.



ALLEN

THE DOMINANT THEATRE

ALL THIS WEEK—STARTING TODAY

Doors Open Daily 11:00 A. M. Sundays 1:00 P. M.

De Luxe Performances with full orchestra and all special features 2:00 to 5:00 p. m. 7:15 to 11:00 p. m.

HAROLD LLOYD

IN

"AMONG THOSE PRESENT"

HIS LATEST—A THREE REEL COMEDY

The Rider of King Log

HOLMAN DAY

Richard Travers

Frank Sheridan

Irene Boyle

Orchestral Feature

'Pomp and Circumstance'

Philip Spitalny's

Allen Theater Orchestra

'The Festival of the Arts'

GEORGE TRABERT

MAUDE GREY

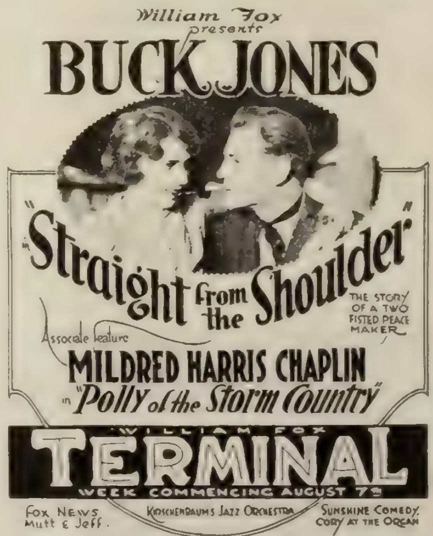
'APPLE BLOSSOMS

McCORMICK'S ODD DEVICE

—*P. T. A.*—

Newark Advertisements Are Using More Space

For a time the Newark Sunday advertisements were down to small spaces, but they are creeping up again as the business increases and it will probably not be long before the old time sizes are resumed, though if all of the houses would combine to use only a certain space save on extraordinary features, this size would be ample. It is for the Fox Terminal Theatre and drops seventy lines across two. It is all hand lettering, though Newark papers give good results in type, and it would be better to work type for all save the titles, and type should be used for the second title, at that, to gain contrast. This gives roughly twenty inches of cut space where twelve inches would have given a much better result. This would not only keep the cut bills down and reduce the cost of the art work, but it would give a better display to the announcements. If we were asked to name the seven deadly sins of the picture business we would put racing the film first and hand lettering a close second. The other five would not matter. The Terminal pulls a good one on the second title in denominating it the "associate feature." That gives a chance to make a wise crack about evil associations, for the double feature bill might make the third most deadly sin. There should be a federal law prohibiting the showing of more than ten reels of film in a single program. If more show is desired, it should take the form of musical specialties. Too much film clogs the mind. Eight reels is too much when not relieved by interpolations.



William Fox presents

BUCK JONES

"Straight from the Shoulder"

THE STORY OF A TWO FISTED PEACE MAKER

Associate feature

MILDRED HARRIS CHAPLIN

in "Polly of the Storm Country"

WILLIAM FOX

TERMINAL

WEEK COMMENCING AUGUST 7th

Fox News Mutt & Jeff.

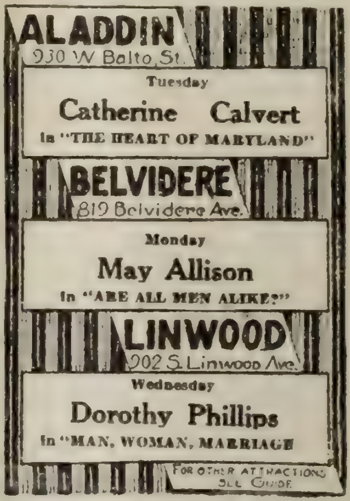
Kirschenbaums Jazz Orchestra

Sunshine Comedy. Cory at the Organ

THE NEW FOX SIZE

Three in Three Inches Seems to Be a Record

Recently we showed some good ideas for making a strong showing for a house in a two inch single, but here is an advertisement clipped from a Baltimore paper in which three houses get one inch each and still get over. The Baltimore papers carry a guide with the weekly bills, so these three houses advertise the one best film in each, irrespective of the day on which it is shown, and refer the amusement seeker to the guide for the rest of the offering. This gives the houses a showing on the dramatic page at a comparatively small cost, and it makes a very pretty display at that, thanks to the skillful use of a background for the signatures. The display is an oddity and decidedly ingenious. It may suggest something to others who must make a small space look like a lot. The perpendicular lines give length or seeming length. Horizontal lines would suggest width, but this would not hold the three together as well. A diagonal line would give both depth and breadth, though it would look neither as deep nor as wide. However, the diagonal makes a good compromise where it is desired to increase in both dimensions.



ALADDIN

930 W Balto St.

Tuesday

Catherine Calvert

In "THE HEART OF MARYLAND"

BELVIDERE

819 Belvidere Ave.

Monday

May Allison

In "ARE ALL MEN ALIKE?"

LINWOOD

902 S. Linwood Ave.

Wednesday

Dorothy Phillips

In "MAN, WOMAN, MARRIAGE

FOR OTHER ATTRACTIONS SEE GUIDE

THE THREE IN ONE

—*P. T. A.*—

Asking Too Much

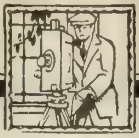
The Fort Armstrong Theatre, Rock Island, Ia., is sending out return postal cards to build up the mailing list. The return half also contains spaces for "What sort of pictures do you prefer?" and "What can you suggest to the management which will please our patrons?" This is placed between the check mark and the address. We think that many will feel that they are asked to do too much clerical work to obtain the program. They may be willing to supply the address and resent the questions, even though answers to these are optional. It would be better to get the addresses first and then send out another card, or at least to connect the address and check mark and below put "The management will appreciate any suggestions looking to the betterment of the house or program." It's the same thing, but it sounds and looks much different.

—*P. T. A.*—

Did it ever occur to you that this is the only department offering real advertising criticism. And did you ever stop to figure out the reason? There is a reason.

News of the West Coast

By A. H. GIEBLER



Wants to Be an American

Bull Montana, ring and screen hero, has made application for his naturalization papers. A condition has been imposed upon Bull, however. He will have to go to the naturalization night school for two weeks, or long enough to learn to read and digest the United States Constitution before the papers will be conferred upon him. Bull's real name is Luigi Montagni, and he was born in Sunny Italy.

Press Preview

A showing of "Foolish Wives," Erich Von Stroheim's new production for Universal, will be given on the night of September 17 especially for press representatives and local critics, if all cut and ready for screening by that time.

Basil King Writes Play

Basil King, novelist and author of "Earthbound," a recent Goldwyn success, has written another play for the screen and is in Los Angeles, where he has been conferring with Samuel Goldwyn and Abraham Lehr, of the Goldwyn Studios, regarding the making of the picture.

Finis Fox Productions

Jack Livingston, who has played leads with Norma Talmadge, Dorothy Dalton, Vivian Martin and other well known stars, is to be featured by the Finis Fox Productions in a series of five-reel stories of the Northwest to be written and directed by Finis Fox. Ethel Shannon, George Cummings and Kitty Bradbury will have prominent parts in the cast of the first picture. Shooting will begin at once in the San Jacinto mountains.

To Boost Sacred Films

Lawrence Weingarten left this week for New York to exploit the Bible films produced by Raymond Wells for Sacred Films, Inc.

Levee Leaves for East

M. C. Levee, vice-president and business manager of the Robert Brunton Studios, left Los Angeles this week for New York to sign contracts for several big productions to be made at the Brunton plant. While he is in the East Mr. Levee will also confer with a number of new units which are considering using Brunton service and equipment.

Indefinite Runs

Beginning September 3, Clune's Broadway Theatre will adopt the new policy of booking pictures of special merit and quality that will warrant showings of indefinite length. The first picture to be shown under the new policy is "The Girl from God's Country," a Nell Shipman production.

Hancock Returns

T. E. Hancock, of the New York offices of the Pacific Film Company, has returned to the Culver City studio of the organization after an absence of seven months in the East. Mr. Hancock reports good sales in every city on the Folly Comedies, featuring George Ovey.

Goldwyn Goes East

Samuel Goldwyn, who has been on the West Coast for two months in conference with Abraham Lehr, vice-president and production manager of the Goldwyn Corporation, left for New York on September 1.

Kimball Recovering

Edward M. Kimball, who has been critically ill at the home of his daughter, Clara Kimball Young, is reported as improving by his physicians. Mr. Kimball has been a well known figure in the amusement world, first on the regular stage and then on the screen, for more than forty years.

Rialto's Ventilating System

A $10,000 ventilating system is being installed in Grauman's Rialto Theatre this week. Thirty thousand cubic feet of air are forced into the theatre each minute by means of a giant electric motor and fan placed on the roof of the building.

Back from Tahoe

Louis J. Gasnier with his company has returned from Lake Tahoe, where scenes for the Robertson-Cole production, "M'amselle Jo" were made.

Virginia Pearson Here

Virginia Pearson arrived in Los Angeles this week and is stopping at the Ambassador Hotel. Miss Pearson is planning to sail for Japan in a short time.

Only One for Chaney

Lon Chaney, noted for his character portrayals, denies the report that he is to star in a series of Universal films. He says that he was engaged for only one picture with Universal because he has practically arranged to appear in other productions, and that he is seriously considering proposals to head his own company.

Eltinge Leaves Hospital

Julian Eltinge, whose recent operation for acute appendicitis caused much anxiety among his many friends in the picture colony, was dismissed from the hospital this week.

Goldwyn Engages Willat to Direct Filming of G. Morris' Novel

Goldwyn announces that by a special arrangement Irvin V. Wallat has been engaged to direct the picturizing of Gouverneur Morris' novel, "Yellow Men and Gold."

Mr. Willat has for the past year been making his own productions in his own studio and Goldwyn was able to obtain his services in directing this picture only by a fortunate turn of events.

"Yellow Men and Gold" will go into production within a very short time. The cast is now being engaged by Clifford Robertson, Goldwyn's casting director.

Mr. Morris' famous story was put into continuity form by Ruth Wightman in collaboration with the author.

"Yellow Men and Gold" is an adventure story in Mr. Morris' most absorbing style. It has to do with an expedition to recover the treasure lost in one of Pizarro's ships and the events which it chronicles are most exciting and full of life, color and action, with a surprise finish.

VITAGRAPH PRESENTS CORINNE GRIFFITH IN "THE SINGLE TRACK"

Keeping in Personal Touch

By FRITZ TIDDEN

BECAUSE of the [illegible] Famous Players [illegible] Universal [illegible] First National [illegible]

[illegible]

[illegible] Universal [illegible] Fox [illegible] First National and Fox [illegible]

LEAGUE STANDING

	W.	L.	P. C.
Universal	9	1	.900
Fox	8	1	.888
Paramount	5	4	.555
First National	4	4	.500
Goldwyn	4	5	.444
Vitagraph	3	5	.375
Pathe	0	12	.000

* * *

It would appear that [illegible] California [illegible] New York. [illegible]

The [illegible] Mr. and Mrs. Fairbanks [illegible] "The Three Musketeers" and "Little Lord Fauntleroy" [illegible] Charlie Chaplin [illegible] Gloria Swanson [illegible] Mabel Normand [illegible]

We [illegible]

* * *

Why [illegible]

We happened to be present to witness [illegible] Mary and Doug [illegible]

We can't figure out [illegible]

Bert Lytell has developed into quite a tourist. He has already played in "A Trip to Mars" and now his latest is "A Trip to Paradise." Where do you go from here, Bert?

[illegible]

We [illegible]

others than had occasion to make personal appearances while here in New York, to persuade them to stay longer. Every theatrical manager in town offered them [illegible] to appear in this or that revue or musical comedy to be produced for them. Charles Dillingham tendered them the use of the Hippodrome and Tex Rickard wanted them to play an engagement at his Arena over in Boyle's Thirty Acres. Right here and now we'll offer odds that they could draw as big a crowd as the famous heavyweight contest did at [illegible] the place as [illegible] before.

* * *

Chaplin is going home for a few weeks and then he expects to make a tour of practically every European country. All afternoon we thought [illegible] of a good story and asked Charlie if he would make a picture while on tour, using each country as the background for an episode. He committed himself so far as to say he didn't know. Undaunted, we pressed more questions.

"How long are you going to stay in England when you return from your European tour?"

While Elaine Hammerstein is preparing "Yesterday's Wife" for the screen, countless other girls are thinking about tomorrow's husband.

"I don't know."

"Well, then, if you decide to stay, how long are you going to make a picture for some English studio?"

He committed himself so far as to say he didn't know.

Getting that all settled we proceeded, or at least Charlie did, to other topics, one of which had a strange influence on us. Namely, it was the possibility of taking it to a country where you could get all you wanted. It did seem foolish and when our host asked us to help him get rid of it before he sailed the next day we said we didn't mind if we did. We acted as a noble little assistant for as long as the heat of the day would let us.

* * *

Glowing with the health all good exercise gives one we then visited the apartment of Mabel Normand, who is spending a shopping vacation in town which is to be augmented by a visit to friends out at Great Neck for some golf and swimming. When we arrived in the Normand suite two [illegible] by a pleasant but [illegible] cameraman were going through the routine. Styles, what did you buy? are they going to wear long skirts on the Coast? or in [illegible] and all that sort of thing. Not being in our line we took a back seat and let the [illegible] Finally they took the September [illegible] and got as far as "What do you think of our city, Miss Normand?" when the cameraman came to life and insisted that he had been waiting patiently for two hours to pose Mabel. This seemed reasonable, so we subsided again, [illegible] thinking that we could find out this and that while the subject was sitting before his camera. Then it turned out that the photographs were to be time exposures, which meant Miss Normand could not talk [illegible]

"Interviews"? Oh, yes. We found out that the life of a moving picture star visiting New York is darn hard.

"The Foolish Age" is the title of a film. Just what is the foolish age? As far as we have observed it is from one to seventy.

We called on Gloria Swanson's suite and were told that Miss Swanson had been photographed and interviewed so exhaustively during her stay at the Ritz that she was getting [illegible] and was answering questions [illegible] at breakfast even. Such [illegible] "No, Wednesday is my [illegible]." We asked [illegible] to her apartment to learn what the sixty-first second [illegible]

Gloria was posing for a painting by her uncle, Charles Swanson. Another uncle, John Swanson, was making a clay bas relief of her. Curled up in her big chair (as they do in the best fan stories), she told [illegible] correspondent that the [illegible] thing on her mind during [illegible] was Clothes. So we did not press her for an opinion on [illegible]

[illegible]

[illegible] One-Piece Bathing Suit

Dear Toucher:

This is one of the first photos taken of me since I started work on "My Boy," my new production. Do you like it? The gentleman who is holding me on his lap is Mr. Sol Lesser, who is interested in my pictures. Mr. Lesser comes to the studio to see me nearly every day and between scenes we have loads of fun.

I hope you like this picture and Harry Wilson, my publicity director, says he sure hopes you do, too.

Well, goodbye for this time.

Yours truly,

JACKIE.

rraux Home Rule. The interview was concluded in five minutes, flat, and so picturesquely favorable was it that we begged for a sixth minute to learn the address of the artistic uncles for you. It is 1440 Broadway. We'll also mention Paramount Pictures by way of editorial courtesy.

* * *

And a word should be said for two young gentlemen who figure prominently, quietly but extremely busily in the visit of three of the stars. They are Fred Schafer, acting as personal representative for Mary and Doug, and Carl Robinson, personal representative for Charlie. How these fellows have had to work and the constant bedlam they are surrounded with, owing to earnest newspaper people, should be seen to be appreciated.

* * *

Lee Kohlmar, who accompanied Carl Laemmle to Germany, is back on the temperance side of the Atlantic again.

* * *

Joe Engel, treasurer of Metro, who has been at his company's California studios for some little time, is back in New York.

* * *

J. Parker Read, Jr., is in town, at the Claridge.

* * *

Harry M. Warner was operated on at the Post Graduate Hospital this week. His host of friends will be glad to learn that he is doing nicely.

* * *

Wid Gunning is also in our midst for the time being, also stopping at Mrs. Claridge's boarding house. When we saw Wid he had forsaken his famous Windsor tie and had taken to wearing his shirt open, a la directoire. This may not be permanent but it obtained the time we saw him.

* * *

Felicie Sorel, a dark-eyed beauty from Roumania, is the latest acquisition to Hugo Riesenfeld's staff of dancers at his three theatres. Miss Sorel is a pupil of Paul Oscard and of Michio Itow.

* * *

John North, who for five years has been a member of the Metro forces, has resigned to become associated with George J. Quinn, in the capacity of salesman, the line being silks.

* * *

Eddie Paul of Merritt Crawford's publicity staff has found a new "Cave of the Winds" right here in New York City and says that a guide to this cave is just as essential as the one you need at Niagara Falls. The current produced about the cave is of high voltage—!

* * *

Wells Hawks, who has "pressed" copy for Ringling, Dillingham and Fox, will now keep on his Navy blues with a lieutenant commander's rank and will be assigned to the Navy Department at Washington where he will be in charge of the news bureau.

* * *

Billy B. Van, the comedian, was missing from the set of "The Beauty Shop" at the Cosmopolitan studio last Friday. Director Edward Dillon sent an assistant after him. Van was found looking over a cow in 127th street near the Harlem river. The comedian is owner of a model dairy in New Hampshire and being an expert at the business cannot resist looking at any member of the source of supply.

* * *

Hal Olver, formerly with Famous Players-Lasky and Goldwyn exploitation field forces, has been engaged to handle the exploitation for Robertson-Cole, with headquarters at the home office.

* * *

W. R. Rothacker returned last week from his European trip. Immediately upon his arival in New York he entrained for Chicago.

Wallace Worsley, Goldwyn director, reads the scenario of "Grand Larceny" to Charlie Chaplin, who is visibly affected. From left to right: Charlie, Worsley and Elliott Dexter

* * *

Elsie Ferguson, who has been spending the summer in Europe, arrived back in this country this week.

* * *

Harry Keepers, the globe trotting cameraman, has shifted his cameras to Hollywood. In company with his wife and daughter he intended to make the trip from New York to the Coast by automobile, but at South Bend, Indiana, he met with a serious accident. His car was hit by another going fifty miles an hour. Mrs. Keepers was severely injured, and after a delay while she was recuperating the party proceeded by train.

* * *

Barrie's "The Little Minister" is to be filmed, with Betty Compson in the Maude Adams role, and Penryhn Stanlaws the director. It will be the fourth Barrie play to be picturized by Paramount, the others having been "The Admirable Crichton" ("Male and Female"), "Half An Hour" and "What Every Woman Knows." "Sentimental Tommy" was filmed by another concern—name forgotten at the moment.

—New York Times.

Our advice to the gentleman on the Times is that he had better not let the same company that produced all the rest know that another company staged "Sentimental Tommy."

* * *

From England we receive a letter that explains itself:

46 *Cumberland Road,*
Acton, London, W 3.
August 16*th*, 1921.

Sir: I am the author of several scenarios. One deals with Roman Britain, another is a seaside holiday comedy, and one refers to the "Black Hand."

Historically, neither Britons nor Romans were over-clad, if we are to believe authentic records, but to satisfy censors, must history be rewritten?

Must my Britons, Romans and Bathers be garbed in immaculately creased pants, and the "Black" hand be washed white?

After this, who shall be quoted as the author of any play?

"In the words of Dr. Johnson, "Gentlemen, do let us clear our minds of cant."

Yours truly,

WILLIAM SHORE.

FINISHING LOEW'S STATE THEATRE

Gloria Swanson, Paramount star, fastens handle to the door, thereby contributing the finishing touch. Marcus Loew holding the door for her

* * *

Martha McCarthy, of the Nicholas Kessel laboratories, returned last week from a four months' tour of Europe. The trip was the first real vacation Miss McCarthy has had since her incumbency at the big Fort Lee plant. England, France, Belgium, Switzerland, Italy and Germany were visited.

* * *

Clarence Elmer, who manages the Cosmopolitan studio in Astoria, L. I., is a wounded veteran of the war. Recently he took gas to have a tooth extracted. The dentist said Clarence rose out of the chair when the nippers were applied, waved his arms and shouted: "Forward men. We'll get that d—— gun nest if it takes all day."

* * *

Julius Stern, president of Century Comedies, and his energetic brother, Abe Stern, treasurer of Universal, are back in the semi-dry States after a three months' sojourn in Europe. They toured in England, France, Germany, Switzerland, Czecho-Slovakia and Belgium.

* * *

Ethel Chaffin, costume designer for Cecil B. DeMille's productions for Paramount, is in New York attending the theatres and Fall fashion openings.

* * *

Another Paramounteer to arrive in town recently is none other than Adam Hull Shirk, Famous Players-Lasky West Coast publicity director. The one and only Adam is favoring the East with his presence for the purpose of conferences with Jerry Beatty and the members of the publicity and advertising departments.

* * *

W. E. Shallenberger, president of Arrow, returned the other day from his brief vacation in Maine, where he spent part of his time in the company of ex-Governor Milliken, of Pine Tree Pictures.

* * *

Grant L. Brightman, for the past two years manager of exploitation for Goldwyn, has resigned to form The Brightman Organization, with offices in the World's Tower Building, 110 West Fortieth street, New York City. The new organization will specialize in advertising, sales promotion, merchandising, house organ publishing, exploitation for motion picture exhibitors, distributors and producers, and film titling, editing and continuity writing. A staff of experts in each of these lines has been gathered together and active operations were started this week.

* * *

A benighted, however easy, way to grab publicity, in our mind, is to send out a long story denying the rumor that certain married stars are seeking divorces. Especially when nobody believed the rumor, which wasn't widespread anyway.

* * *

An enterprising young actress, who wants to work in pictures, has contrived a novel scheme of calling herself to the attention of Samuel Goldwyn. Every day Goldwyn receives a picture of the young woman. These range all the way from beautiful portrait studies to character and dramatic delineations. Fourteen pictures have already been received, but the lady has not yet revealed her name. Evidently she is suffering from too much teaser ad reading.

Get out a piece of paper and a pencil and figure this out for us. We received a story from a guy who opened a new theatre last week. He says the first performance brought out a record-breaking attendance.

Record? Perhaps the open lot on which the theatre was built was a baseball park.

Principal F. W. Van Zile is exhibiting "Aesop's Fables" in the Holley, N. Y. High School. The Holley High School has a screen, which is more than most of the schools in the big cities have. Which reminds us that we have not reminded you lately to remind your alderman that EVERY school should have a moving picture screen.

* * *

Beulah Livingstone, who went abroad last June in the interests of Joseph M. Schenck and the Misses Norma and Constance Talmadge, has returned to New York, and is back at the publicity desk at the Talmadge studios. Miss Livingstone, in addition to visiting the First National exchanges in France, Italy and England and arranging for the establishment of a foreign publicity bureau for the Talmadge sisters, also made a tour of the largest and best equipped studios on the continent, securing data about lighting, equipment, rentals, etc., as it is very likely Norma Talmadge may make a picture abroad in the very near future.

It is proposed that night workers in post offices shall be entertained by phonograph concerts. Why not movie shows? Conway Tearle's "After Midnight" would be timely and "The Scarlet Letter," "The Fast Mail" and "Help Wanted: Male" would be appropriate to the occasion.

SO FAR AS WE KNOW, THIS IS THE FIRST PICTURE OF ITS KIND EVER TAKEN

It's harder to get Harry Schwalbe to pose in front of a camera than it used to be to persuade the late J. P. Morgan to do the same thing. Harry is at the extreme right. The others, from the left, are J. D. Williams, manager of Associated First National, Mrs. Schwalbe, Mrs. Williams and Anita Stewart. The scene is at Atlantic City, where Mr. and Mrs. Schwalbe were hosts at a week-end party to Mr. and Mrs. Williams and the star

Announcement has been made of the engagement of Miss Lillian Tucker, who played the lead in the Chicago production of "Three Faces East," to Charles H. Duell, president of Inspiration Pictures, Inc., which is making "Tol'able David," with Richard Barthelmess. Miss Tucker is now in Paris. She has retired from the stage permanently, it is said.

* * *

Harry Reichenbach, who was in England, exploiting pictures for Universal, has returned, bringing with him a choice selection of hilarious episodes concerning the British attitude towards American exploitation methods. One of the best follows:

Harry says he prepared a medium sized but punchful ad and took it down to one of the London papers. They refused to run it. After much argument, the advertising manager finally admitted to Harry that it could not be used because it would ATTRACT TOO MUCH ATTENTION!

* * *

There is no doubt of it. Charles Ray prefers the petite type of actress in his pictures.

"Sunshine Mary" Anderson, who has just finished her part in Ray's "Two Minutes to Go," is 4 feet 11 and weighs 105 pounds. Var Stedman, who had the principal feminine role in Charlie's "Scrap Iron," is 5 feet 2 and weighs 118 pounds. Dorothy DeVore, who played the role of Mary in the Ray photoplay version of "Forty-five Minutes From Broadway," is just 5 feet 2 and weighs 115 pounds. Anna May, who was seen with Ray in "Peaceful Valley" and "Paris Green," is 5 feet 2½ inches tall and weighs 103 pounds.

Marjorie Prevost and Laura La Plante, who had the chief feminine roles in "The Old Swimmin' Hole" with Charlie, also are of the tiny type. Little Clara Horton, who only yesterday was a child actress with Eclair, is only 17 and won't be a great big girl for many years to come. Charlotte Pierce, who is now working with Ray in his latest picture, "Gas, Oil and Water," also is a "diminutive darling." Miss Pierce, wiseacres say, is headed for stardom. She will soon be seen in "The Barnstormer," a Ray production, recently finished for First National.

Lesser Speaks on Need of Pictures of the Bigger Type for Newest Houses

"This will be a producer's year. Last year it was an exhibitor's year. The big theatres must have pictures this fall to fill their houses. I feel that unless independent production is speeded up now there will be a serious shortage of pictures and, consequently, a falling off in theatre patronage."

These declarations were made in Los Angeles by Sol Lesser, distributor of super-film productions and vice-president of the West Coast Theatres, Inc., operating forty-four theatres in California.

As He Sees It

"The situation is this," continued Mr. Lesser. "Last year theatre building outstripped film production. The advancement of pictures, however, was not in keeping with the advancement in theatres. All over the country there are standing these palaces of entertainment. Where are the pictures coming from to hold patronage. Producers must begin now to make pictures for the future.

"The man who thinks in terms of today will be six months behind the time this winter. Therefore it necessarily follows that the man who thinks six months ahead of time now will be the man with the big bank account when the snow is flying.

Cheap Picture Has No Chance

"The cheap picture, to my mind, has absolutely no chance. Understand that I don't mean by this that productions must cost an enormous amount of money. There is one picture on the market now which is a big clean-up, yet I am reliably informed its cost was around $40,000. Cheapness in thought and execution are what keep a lot of pictures out of big houses.

"We have just spent $75,000 redecorating the Kinema Theatre in Los Angeles. It is palatial to the last degree. There must be big pictures, big in theme, big in execution, to keep the crowds coming to the Kinema. And what is true of the Kinema is true of all of the other big houses.

Prices at Peak

"Admission prices have reached the peak, just as production cost has reached its ultimate. In the rush of picture-making the last year or so capable players have been elevated to stardom. There is no question of their acting ability but many of them were not star material. These people will be cast in productions, adding value to make big pictures.

"The bigger pictures, 'Way Down East,' 'Peck's Bad Boy,' 'The Kid,' 'Passion,' 'The Four Horsemen,' 'Over the Hill' and 'The Connecticut Yankee,' are all making money for producers and exhibitors alike. We must continue to get pictures like these. Never in any period of the film industry has there been more good pictures than right now. But there are not enough of them. The producers who can and will furnish them will reap the golden harvest."

A startling incident in the competition for thrills in news reels occurred in California when "Mile-a-Minute" McDonald, professional daredevil, and a Fox News cameraman, Sanford E. Greenwald, of San Francisco, paid a visit to the world's largest windmill. McDonald was strapped to the tip of one of the wings and then the brakes were released. Around and around in a mighty aerial circle swung his body. Then Greenwald was strapped to the tip of a wing and sent whirling into the air, cranking busily as he went, providing for those who see the pictures the sensation of taking the perilous ride themselves.

In the Independent Field

By C. S. SEWELL

Ann Little Stars in New Arrow Serial "Nanette of the North"

On his return from vacation spent in Maine, W. E. Shallenberger, president of Arrow Film Corporation, announces that his company will release a new serial, "Nanette of the North," starring Ann Little, and now being produced by Ben Wilson on the Pacific Coast.

According to Dr. Shallenberger, this serial promises to be one of the best of recent years, and will have many unique features. Ben Wilson is known as a successful producer of serials as well as features and has a number to his credit. Many of the locations are said to have never before been used for motion pictures.

Quite a number of the episodes were staged in Yellowstone Park, with the co-operation of the U. S. Government, the park authorities and the railroad company. An unusual amount of advance publicity has been secured in this way, due to the very large number of tourists from all parts of the country who visit the park and who on returning home will be watching for this serial.

In addition, the railroad company has a film made showing the various activities of the picture company which they are exploitating through their own advertising department. Also a great number of trucks have been used by the park and the railroad in taking supplies to the company and taking the visiting tourists to and from location, and these trucks were covered with signs advertising the Ben Wilson production, "Nanette of the North," being distributed by Arrow Film Corporation.

In addition to Ann Little, the personnel of the company includes Leonard Clapham, Joseph Girard, J. Morris Foster, Howard Crampton, Al Wilson, Wilbur McGaugh, Edith Stayart. William Nobles is cameraman, Ashton Dearhold business manager, with Duke Worne directing, under the supervision of Ben Wilson.

Dr. Shallenberger is enthusiastic over the production and believes that it will even eclipse Ben Wilson's successful serials, "Thunderbolt Jack" and "The Blue Fox." Miss Little was also the star of the latter serial.

Fisher Back from Tour of Exchanges

Victor B. Fisher, General Manager of the Associated Photo-Plays, Inc., has just returned from a six-weeks' tour of the country during which he visited independent exchanges that are franchise holders of the Associated Photo-Plays, and also spent a week in Los Angeles, where he conferred with James Livingston, President; Scott Dunlap, director-general of the company, and Cliff Smith, who is producing a series of pictures starring Pete Morrison, for release by the Associated. While in Los Angeles, Mr. Fisher assisted in the consummation of contracts whereby Jane Novak is to be starred in a series of North Woods stories directed by Chester Bennett and to be released by the Associated.

Mr. Fisher announces the sale of the following additional franchises: To Standard Film Service Company, for Ohio, Michigan and Kentucky; to Arrow Photo-Plays, Company of Seattle for Oregon, Washington, Idaho and Montana. Arrow Photo-Plays Company of Salt Lake City and Arrow Photo-Plays Company of Denver, for Utah, Wyoming, Colorado and New Mexico, and Underwood Specialty Film Company for Texas, Oklahoma and Arkansas.

Sarg's Almanac in Shea Houses

The fifth issue of Tony Sarg's Almanac, "Fireman, Save My Child," has been booked for Shea's big first run houses in Buffalo for presentation during week of September 11. This same issue will also be shown at the Rivoli and Rialto Theatres in New York, day and date. Tony Sarg's Almanac is meeting with great success throughout the country. At the Criterion Theatre in New York City, "Why They Love Cave Men," is now in its thirteenth week.

Leading Exchanges Acquiring Guinan Two-Reel Westerns

The demand on the part of state right exchanges for the rights on the new series of Texas Guinan two-reel western and northwestern productions has been so spontaneous and widespread, it is stated at the offices of the Texas Guinan Productions, that no difficulty has been experienced in carrying out the policy which the company adopted from the first of placing these releases only in the hands of exchanges which are well established and financially sound, and which have back of them aggressive personalities.

Among the prominent exchanges which have recently closed contracts on the first Guinan series are the Quality Film Corporation of Pittsburgh, covering Western Pennsylvania and West Virginia, and The Lande Film Distributing Company, of Cleveland and Cincinnati, covering Ohio and Kentucky, both of these territories being closed, for by H. V. Lande.

Robert Lynch, acting on behalf of the Metro Folm Exchange of Philadelphia, has acquired Southern New Jersey and Eastern Pennsylvania, while the state of Michigan has been sold to Merit Films, Inc., of Detroit. Northern Illinois, Indiana and Southern Wisconsin have gone to the Favorite Players Film Corporation of Chicago, and Northern Wisconsin, Minnesota, North and South Dakota has been taken by the Merit Film Corporation of Minneapolis.

The first subject of the first series of twelve will be released October 1.

Warner Brothers Announce Big Deal on "Why Girls Leave Home"

Following closely on the announcement that the distribution rights on "Why Girls Leave Home," featuring Anna Q. Nilsson, for Eastern Pennsylvania, Southern New Jersey, Delaware, New England and Europe had been sold, Warner Brothers announce that Minnesota, North and South Dakota have been purchased by E. G. Tunstall, of the Tri-State Film Corporation, St. Paul. Other negotiations are now pending and it is expected the entire country will be disposed of within the next few weeks.

Given Big Reception

Warner Brothers are gratified by the unusual receptions being accorded the production in Atlantic City, and in Wilmington, Del. These two showings are merely forerunners of two big eastern campaigns now under way in Newark and New York. The production will run for at least six weeks at the Bijou Theatre, Newark, and for an indefinite run at B. S. Moss' Broadway Theatre. Following the Broadway run, the picture will be shown in the Keith houses in Albany, Troy, Schenectady, Utica and Amsterdam.

Weil Writing for "Tarzan" Company

Joe Weil, free lance publicist and special writer, has been engaged by Louis Weiss to prepare the story of "Adventures of Tarzan" in syndicated form for newspaper use. Weil has to his credit several special stories which have been published in the New York Evening Telegram. The fiction version will be issued in half page mat form, one episode being furnished to the various exchanges each week. By this method the distributor will be enabled to furnish these mats co-incident with the release of the serial in his particular territory. In addition to the syndication version now being written by Weil, Bert Ennis, director of Publicity for the Tarzan organization, will issue a novelette in which the story of the serial will be given in abbreviated fiction form.

Deal Involves Apfel Features

Arrangements were made for the forthcoming pictures made by the Oscar Apfel Productions, Inc., to be distributed and exploited through Producers Security Corporation. Whether the Apfel subjects will be released through a national distributor or via independent exchanges hasn't been determined.

Oscar Apfel, who is the directing and producing genius for the new Apfel concern, is now putting the finishing touches to his first subject which has "Jerry" as its working title.

First of Bible Series Announced

With the first four subjects of the newly completed picturization of the Bible, Ernest E. Van Pelt, special representative for the Sacred Films, Inc., arrived in New York from the Pacific Coast recently to make arrangements for the general distribution and exploitation of the films.

Hold Private Showings

Private projections of the films are being held.

The first four of the twelve pictures are titled "Creation"; "Cain and Abel"; "Noah's Ark," and "The Deluge." Each story is complete, being single-reeled in length but not arranged in serial form.

In the Independent Field

Russell Productions Offer Big Special "Shadows of Conscience"

Fresh from the studios of Russell Productions on the Pacific Coast, "Shadows of Conscience" is said by the producers to be an American classics. "In these days of broad standards and conflicting ideals, with foreign masterpieces and the modern profusion of subjects in this country, it is difficult to put one's finger on what merits the term 'classic,'" says W. D: Russell, "but what could be more typically American than the picturesque story of the plainsmen who faced romance and fact in such a manner that their lives affected not only their own generation but those to follow.

"There is at present a noticeable rave toward the real and authentic in pictures, and a cry of back to nature among the film fans. In "Shadows of Conscience' we have this type of character, the man who stands for the lasting ideals of America, who is the backbone of civilization, and we have played up his moral strength from start to finish," continued Mr. Russell. But at the same time, the woman's character of the early days has not been forgotten.

Striking Climax

"Shadows of Conscience" are the harassing memories that are ever on the trail of a wicked man, mocking, menacing figures of the human mind, that darken his life and bring him face to face with his enemy. A particularly striking climax is the retribution scene, where the guilty man is shown in the midst of a crowded gambling den, and beneath the ghastly rays of the moonlight he confesses to his accuser.

"For the leading role, Russell Simpson, well known for his stirring characterizations, was selected. John P. McCarthy, who made the successful photoplay, "Out of the Dust," in which John P. McCarthy also appeared, is the director and co-author of "Shadows of Conscience." The other sponsor for the script is Francis Powers, a well-known author and actor who wrote "The First-Born" for Belasco and used later as a screen vehicle for Sessue Hayakawa

The cast includes in addition, Barbara Tennant, Gertrude Olmstead, Landers Stevens, Ida McKenzie, Nelson McDowell, W. Bradley Ward and Ashley Cooper.

Elmo Lincoln Is Popular Abroad

The Adventures of Tarzan Serial Sales Corporation is convinced that Elmo Lincoln, in the character of Tarzan, is internationally popular, as since the announcement that he was to appear in the title role of the "Adventure of Tarzan" serial he has received letters, postal cards and cables from London, Paris, Lucerne, Amsterdam and Milan, and many other parts of the world.

Lincoln appeared in two previous Tarzan productions and it is said to be due to popular demand, together with his ideal fitness for the role that he was selected. In addition to having the physique for the character, he is also especially suited for a role of this kind as for several months he was with an expedition that explored Africa and participated in several thrilling adventures in the jungles.

Coogan Feature Nears Completion

Jackie Coogan's new production, "My Boy," will be completed at least ten days sooner than was expected. In mapping out the working schedule, Victor Heerman, Jackie's director, allowed ample time, thinking Jackie would be somewhat slower in consummating action than the older stars he had directed. But according to Mr. Heerman, the child enacts his parts as quickly as any full-grown celebrity.

There are only three important characters in "My Boy"—the boy, an old sea captain and an old aunt. The sea captain is played by Claude Gillingwater, one of the stage's most popular character artists.

Nearly Finished

The Arrow Film Corporation has been advised from the office of the J. G. Pictures Corporation that work is rapidly coming to a close on the second Grace Davison production. "The Girl Who Came Back," being made under the direction of Mr. Charles T. Horan. Among those supporting Miss Davison are Jere Austin and Mabel Bardine.

FLORENCE LEE
New Ingenue in Hallroom Boys' Comedies

Dell Henderson Will Direct Curwood-Pine Tree Picture

An announcement of particular interest to exhibitors throughout the country is made at the Arrow offices this week. It is that the well known director, Dell Henderson, has been secured to direct the next James Oliver Curwood picture being made by Pine Tree Pictures, Inc.

To Film at Once

This information is contained in a wire received by W. Ray Johnston of the Arrow offices, from Niagara Falls, N. Y., where Mr. Curwood, Dell Henderson, ex-Governor Milliken and Mr. Hinckley were in conference over the week end deciding upon the important points of the new production.

The title selected is "The Girl from Porcupine" and production will be started immediately. Among those connected with the production of this picture will be William Smart, who is well known as a technical director for Famous Players and D. W. Griffith. Smart and the cameraman, Lucien Tanguay, have already gone to Maine to look over the locations which were selected by Mr. Henderson and ex-Governor Milliken the latter part of last week.

The cast for the production will include Faire Binney, who will play the part of the Girl and William (Buster) Collier, Jr., who will appear as the Boy.

Former Rialto Orchestra and Dumas Film at the Manhattan

The original Rialto orchestra, consisting of fifty musicians, has taken the Manhattan Opera House and it is announced they will continue to present to music lovers the same class of music on which they have built an enviable reputation. It is claimed that this is the first time that an organization of this kind has adopted the co-operative plan as the means of continuing a form of entertainment they have made popular.

A number of vocal soloists have been engaged and arrangements have also been made to present in connection with the musical program the photoplay, "The Three Musketeers," originally issued under the title, "D'Artagnan," directed by Thomas H. Ince and featuring Orrin Johnson, Dorothy Dalton, Louise Glaum, Walt Whitman and Rhea Mitchell. Commencing September 12, this production will be presented twice a day for two weeks at popular prices.

Arrow Buys Five

E. R. Champion, general manager of the Arrow Exchanges, New York City, has obtained distribution of the latest Arrow-Ben Wilson serial, "Th Blue Fox," starring Miss Ann Little, and also four special features starring Neva Gerber. These picture are also produced by Ben Wilson. They are scheduled for immediate release.

Board of Review Praises Feature

The Pacific Film Company is highly elated over the fact that although during the past year the company produced only one feature picture, "The Call From the Wild," it has been listed by the National Board of Review as one of the six pictures produced during the year which the Board considers exceptional. The list covers pictures which achieve distinction through power of appeal or beauty of treatment, the moral fitness having been previously passed upon. The Board reports that the picture is refreshing and introduces an element of appealing human interest.

New York Bridges in Kineto Review

An interesting production and one which illustrates the engineering beauty that surrounds Manhattan Island is the Kineto Review, "Bridges of New York." This single reel shows Brooklyn Bridge, still considered by engineers as having the most graceful lines of any of the city's bridges. There are also views of Williamsburg and Manhattan Bridges, from the viewpoint of the pedestrian, the trolley, the auto and the airplane. Hell Gate, Washington, Spuyten Duvyil, and the old High Bridge, built in 1849, are also shown.

American Closes Another Deal

The American Film Company announces "A Rough Shod Fighter" has gone to the exchanges of Aywon and Standard, for distribution in their respective territories. This makes the tenth production in the series of "Twin Six" features which these exchanges have distributed in New York, Ohio, Michigan and Kentucky.

The production features William Russell and is an adaptation of Nell Shipman's "My Fighting Gentleman." It was directed by Edward Sloman and presents Francelia Billington as leading lady.

"THE SAGEBRUSH MUSKETEERS"—Pathe

Type of production..........................2 reel western

This is one of the series starring Tom Santschi, and like the foregoing numbers of the series, it possesses several noticeably good points, which make these highly desirable offerings of this type. The production as a whole shows an unusually finished appearance for a short feature. The locations are admirably chosen, the piece is very well acted, and the photography, at most times, is exceptionally good.

"THE DESERT WOLF"—Pathe

Type of Production...........2 reel western

Tom Santschi is the star of this one, which, like most of the previous numbers of the series, is a first rate picture of its kind. The story is very well and smoothly told, the action fast and coherent, and the whole thing presents a very finished appearance. Fine locations have been secured for every shot and they bring out some exceptional western scenery. The photography too, is noticeably good.

SANTSCHI SERIES

CYRUS J. WILLIAMS

presents

Tom Santschi

in

"THE SECRET OF BUTTE RIDGE"

Directed by Robert North Bradbury

"THE SHERIFF OF MOJAVE —Pathe

Type of Production — 2 reel western

This is a Tom Santschi short feature and is is characterized to a great extent by the same finished appearance, and the same capable handling of the story both by director and actors which have made all the numbers of his series first rate offerings from an artistic as well as an entertainment standpoint The exterior settings are all fine westerns, the interiors are good and the photography is better than average Santschi has his usual kind of part this time that of a square dealing sheriff who adopts the daughter of an outlaw whom he thinks dead Later the outlaw appears, after ten years, and the sheriff is up against a problem There is plenty of excitement in a couple of gun fights, and finally the outlaw is killed, thus solving the sheriff's problem for him. Where westerns are popular, this one will go well, and if you use short features at all, this one will be a good bet.

Short Features!

Short subjects are popular today as never before.

One of the country's most celebrated exhibitors recently ran a short subject program for a week—and cleaned up.

With a Santschi picture as the main feature of your program you will both please and profit.

No better pictures anywhere. Which means they are the kind you need. They are short *features.*

Do you want to remain independent?
To do so you must patronize the independents
Make Independence Month mean something
Book Independent Pictures

Book Pathé Pictures

Pathé
Distributors

In the Independent Field

"The Heart of the North" Sold to Zierler for His Territory

Although but a very short time has elapsed since "The Heart of the North" was announced for distribution on the state right market, already the large and important territory embracing New York State and Northern New Jersey has been sold. Joe Brandt has just completed negotiations with Sam Zierler by which Commonwealth Film Corporation secures this territory in the metropolitan area while Upper New York State will be handled by the Nu-Art Film Corporation of Buffalo.

As is well-known, Commonwealth is one of the leading independent exchanges in New York, handling the Clara Kimball Young series as well as a number of other big independent productions. Mr. Zierler has expressed himself as being well pleased with the production and believes that it is destined to be a big box-office success. Roy Stewart is the featured player and he is supported by an excellent cast including Louise Lovely.

Mr. Brand announces that negotiations are under way for several other important territories and it is expected that they will be closed within a few days.

Morris Brings His New Comedy

Reggie Morris, producing a series of Speed Comedies for Arrow, was a recent visitor to Arrow offices, bringing with him from the Coast his latest comedy. He reports that conditions on the Coast are rapidly getting back to normal.

Mr. Morris never lost faith in the resumption of business and has been busy perfecting his organization. Mr. Morris was the director for some of the most successful of the Mack Sennett comedies, including "Married Life" and "Back to the Kitchen," and he announcs that in the new Arrow series he expects to better his previous efforts, and has introduced a number of new ideas. He expects to return to the Coast within a few days.

Wilmington Likes New Warner Film

Warner Brothers' latest production, "Why Girls Leave Home," featuring Anna Q. Nilsson, continues to meet with great success. Ray C. Brown, manager of the Aladine Theatre, Wilmington, Del., wired Warners that the picture is the biggest box-office attraction that has ever been shown in Wilmington.

This is said to be but one of the numerous telegrams coming to the Warner offices that testify to the drawing power of the production. P. Mortimer Lewis, manager of the Bijou Theatre, Atlantic City, wired "Why Girls Leave Home" broke all house records. This was the first dramatic production to play a two weeks run on the boardwalk in the history of the industry.

Reelcraft Chiefs Hold Conference

R. C. Cropper, president of Reelcraft Pictures Corporation, and Morris Shiller, president of Shiller Productions, Inc., producers of the Mirth, Sun-Lite and Aladdin Comedies, distributed by Reelcraft, met in conference to go over plans with respect to the producing policy for the 1921-1922 season.

The conference was also attended by a number of Reelcraft stars and directors. No drastic change in the present series of comedies is contemplated. The past eight months have witnessed a remarkable increase in the standard of Reelcraft production, according to Mr. Cropper; and his plans for the future embrace even a finer product than any released before.

Neva Gerber Film Has Been Finished

Word received at the Arrow home office this week states that the second of the series of Neva Gerber productions, "Dangerous Paths," has been completed and the print is on the way east.

Ben Wilson, the producer, believes this picture will be even better than the first of the seris, "A Yankee Go-Getter." Work will be started immediately on the third of this series of four pictures.

Leonard Now Completing First Mae Murray Independent Film

The final work on "Peacock Alley," first of the series of productions in which Mae Murray makes her bow as both star and producer is now being assembled and cut by Robert Z. Leonard, who directed the picture.

"Peacock Alley" is said to be the most ambitious production in which Miss Murray has appeared. A large and distinguished cast of players, which includes Monte Blue, Edmund Loew, and William Tooker, support Miss Murray. W. J. Ferguson, the well known veteran of the stage, has a prominent part, while Jefferies Lewis, another player whose name has been identified with the stage and screen figures prominently in the cast.

Many new and startling effects, both in story and scenic investure, are promised. Almost six months have been consumed in the making of "Peacock Alley."

Storey Pictures Announce Sales and Offers a New Comedy Series

"Shadowland Screen Review," released every two weeks by Storey Pictures, Inc., in co-operation with the "Motion Picture Magazine," "Motion Picture Classic" and "Shadowland" announces territory sales to Reliance Film Exchange, Washington, D. C., and Strand Features, Inc., Detroit.

Norma Talmadge, Harrison Ford, Alma Rubens, Conway Tearle, Martha Mansfield, Mae Marsh, Director George Archainbaud, Bessie Barriscale, Howard Hickman, Henry Lehrman, Betty Howe and Alexis Kosloff are among the stars included in issue No. 9 of Shadowland Screen Review.

"Burlesque Photoplays" is the title of a new series of twelve two-reel comedies, to be issued one a month by Storey Pictures, Inc. The first is scheduled for October 1st.

Craver Buys Several States on "Adventures of Tarzan" Serial

Louis Weiss, secretary of Adventures of Tarzan Serial Sales Corporation has disposed of "Adventures of Tarzan" to R. D. Craver, with offices in Charlotte and Atlanta, for North Carolina, South Carolina, Georgia, Florida and Alabama. Mr. Craver, who is holder of the First National franchise in these states, announces he will place an extra corps of salesmen in both of his exchanges for the purpose of exploiting and selling "Adventures of Tarzan" on a scale never before attempted throughout the South. Craver handled the last Tarzan serial, "Son of Tarzan" in the five states mentioned.

GLENN MILTON

Glenn Milton in Callahan Comedies

An attractive member of the Jimmy Callahan Company, appearing in nine of the comedies, is Glenn Milton, whose photograph accompanies this article. Miss Milton has been attracting considerable attention among the directors and studios in New York and vicinity during the past six months. She has appeared in the new Neilan production, "The Lotus Eaters"; also in D. W. Griffith's forthcoming release, "The Two Orphans," and in several other pictures, and because of her histrionic ability and beauty, many persons are predicting great things for her. She is said to be a natural comedienne.

Miss Milton comes from a prominent New Orleans family, the Miltonbergeres (pronounced Miltonberzhere), who were among the original settlers of Louisiana, and her grandfather, Col. John W. Glenn, was chief of engineers in the Confederate army under Robert E. Lee, and after the war built the lighthouse at Progresso, Mexico; also the railroad connecting Vera Cruz and Mexico City. He later constructed many federal buildings for the U. S. Government. Miss Milton is also related by marriage to the Prince of Monaco.

Arrow Visitors Are Optimistic

A visitor at the Arrow offices this week was Adolph Samuels, president of the Southeastern Film Company of Atlanta, also maintaining offices at New Orleans, who stated to Dr. W. E. Shallenberger that he is most optimistic regarding the future of independent distributors. He has opened a new office in Charlotte, N. C. E. O. Tuttle will be general manager of the Southeastern.

Another visitor was Joe Fox of the Phoenix Film Corporation, Kansas City, who bought some Arrow features. He also is most optimistic.

In the Independent Field

Equity Sells Canadian Rights to Clara Kimball Young Films

SAMUEL ARNOVITZ
President of Equity Pictures Corp., Ltd., Montreal

Equity Pictures Corporation announces the sale of rights to Clara Kimball Young productions for the Dominion of Canada to Equity Pictures Corporation, Ltd., of Canada. Samuel Arnovitz is general manager and president of the Canadian company. He is well known in Montreal and was formerly in the real estate business in that city.

Although practically the youngest film company in Canada Equity Pictures Corporation, Ltd., being only a few months old, the business has grown to such proportions as to necessitate opening branch offices in Toronto and other important Canadian cities. Mr. Arnovitz is spoken of in the highest terms by his associates and by exhibitors in Canada and he reports that the depression supposed to exist in the States does not obtain in Canada to any great extent.

"We learned what we believe to be the most valuable lesson in the picture business before we had hardly opened our doors," says Mr. Arnovitz; "that is, good merchandise is salable anywhere any time. Clara Kimball Young is highly popular in Canada and our success has been quite unusual for so new a concern and Canadian exhibitors may look to this new organization with a feeling of confidence for we are out to establish ourselves as one of the foremost concerns in the film business in Canada and will do everything possible to help every theatre owner and exhibitor.

New Plan of Testing Comedies Before Official Release Date

Comedies tested before a regular audience in a representative New York neighborhood house, is the latest idea of the producers of Hallroom Boys Comedies, as a means of keeping their pledge to exhibitors and public that they will offer the best two-reel comedies possible to produce. This innovation was made last week by the showing in New York before release of "Meet the Wife," a new comedy on the series.

"Meet the Wife" Full of Laughs

"Meet the Wife" was taken quietly to the Palace Theatre, a neighborhood house at 175th Street and St. Nicholas Avenue, and run before a regular audience at the second evening performance. The audience was given no knowledge that anything new was in progress, and treated it as they would any part of the performance. A committee of ten was placed in various positions in the house, some to watch the editing, others to note down the number of laughs the comedy secured and also where it fell down.

Manager Perdy of the Palace Theatre, following the run of the comedy, thanked Joe Brandt and Jack Cohn for running it in his house, and said: "There are more laughs in 'Meet the Wife' than in any other comedy I ever remember running in my house."

Lesser's First Cuneo Feature Now Titled "Pat o' Paradise"

Doubleday Production Company announces that due to the fact that Famous Players-Lasky Company contend that the title of the new Cuneo picture, "Behind the Masks," interferes with the title of the Dorothy Dalton feature, "Behind Masks," it has been decided to change the title of the Cuneo feature, which will be known as "Pat o' Paradise."

This is the production in which Mrs. Wallace Reid returns to the screen, and it is said to be an unusually elaborate Western of a dramatic type, so much so that it could be properly classed as a dramatic production with Western thrills.

It is expected that the picture will be finished within two weeks and Irving M. Lesser, general manager of Western Pictures Exploitation Company, expects to announce release date for the last of September.

The picture is being filed at Warner Brothers' studio in Hollywood. Frank Fanning is directing and Leo Meehan and Henry McCarty are responsible for the script. This is the first of a series of eight Cuneo productions, which will be distributed by Irving Lesser.

S. S. Bloom Buys "New Minister"

Franklyn E. Backer, of Horizon Pictures, Inc., announces the sale of both Eastern and Western Pennsylvania on "The New Minister." This block of territory on the Will T. Bingham production of the well-known stage play was acquired by S. S. Bloom, of Philadelphia. Mr. Backer reports a keen interest in the film version of the old rural comedy drama success on the part of exchange men in many parts of the country.

Mr. Backer also reports continued interest in the five reel picture, "A Western Thoroughbred," and a series of two part Westerns being produced by Winther and Reynolds, and many dates are pending.

A Correction

Alexander Film Corporation has made a working arrangement with Moe Kerman to handle Northern New Jersey on all of its product, which includes the Triangle and all the independent features. The proposition is a percentage one with Mr. Moe Kerman for Northern New Jersey only. This is a correction of an article furnished Moving Picture World.

Dunlap Finishes Anderson Feature

News has just been received at the New York office of the Associated Photo-Plays, Inc., that Scott Dunlap has finished shooting on the first Mary Anderson production, "Too Much Married." This is the first of a series of six productions starring Mary Anderson that will be distributed through independent exchanges, franchise holders of the Associated Photo-Plays, Inc. Miss Anderson heads a splendid cast of players which include Jack Connolly, Roscoe Karnes, Mathilde Brundage, Carmen Phillips and Bert Woodruff.

New Series for Forward Films

J. Joseph Sameth announces that contracts have been made with several concerns to produce features which will be distributed by Forward Film Distributors during the coming year. Among them will be a series of six made by Wray Physioc Productions. The first picture will be "The Heritage of the Sea" and Mr. Physioc and company recently left for Portland, Maine, where it will be filmed. Jean Scott, who has appeared in David Belasco stage plays and is a newcomer to the screen will be the leading lady with Charles Craig playing opposite.

Urban Explains Why He Offers "The Four Seasons" as a Feature

In connection with comments being made regarding the issuing of "The Four Seasons" as a four-reel feature, which is a radical departure from the Kineto Company's established policy of single reel subjects exclusively, Charles Urban believes that the decision in this instance to issue all four reels as a single feature is entirely logical.

"We simply have to do it this way," says Mr. Urban, "because any other way would subtract from the beauty of the subject, which naturally divides itself into four parts, each treated in one reel. While each is complete in itself, each hinges on the other and its beauty is intensified by showing all four at once"

C. B. C. to Offer Eight Features

C. B. C. Film Sales Corporation announces that during the coming year the company will release eight big features on the independent market. It is stated that in line with the oft expressed views of Joe Brandt, president of the company, that fewer and better pictures are what is needed for the state right market, every one of these productions will be in the first-run class, and all will be of a nature that will be a credit to the independent field.

While no titles have been announced, it is stated that two features have already been secured and are now in the process of final editing. Joe Brandt, who is now handling the campaign on "The Heart of the North," the big feature starring Roy Stewart, declares that the new C. B. C. features will fill the requirements of the most exacting exhibitors.

ONE OF TONY SARG'S POSTERS FOR PARAMOUNT COMEDIES

Gift's Theatre Signs for First Run Productions

Contracts have been signed between Associated Producers, Inc., and McMahon and Jackson of Cincinnati whereby Gift's Theatre, Cincinnati, will have exclusive first run of the fall schedule of Associated Producers, Inc., according to an announcement from the office of Al Lichtman, general manager this week. The contract provides for indefinite run with a minimum of seven days.

McMahon and Jackson will open their fall season at Gift's Theatre September 18 with the presentation of "Mother o' Mine," the Thomas H. Ince melodrama. Among other pictures booked on the schedule are Thomas H. Ince's "The Cup of Life," with Hobart Bosworth and Madge Bellamy, Mack Sennett's "Molly O," with Mabel Normand; "Hail the Woman," Thomas H. Ince's big American drama, "The Silent Call," the wilderness special being produced by H. O. Davis, Hobart Bosworth's two independently produced pictures, "Blind Hearts" and the "Sea Lion," and King W. Vidor's first special designed for Associated Producers, "Love Never Dies."

Exceptional Film For the Capitol

The fall season of the Capitol Theatre, New York City, will be inaugurated the week of September 11 with S. L. Rothafel's presentation of Exceptional Pictures Corporation's first feature production, Martin Johnson's "Jungle Adventures."

"That our first offering shall usher in the new season of the world's largest theatre we feel is a distinction," said Alexander Beyfuss, vice-president and general manager of Exceptional Pictures, "and we are certain 'Jungle Adventures' will prove itself a worthy choice."

Harry Carey Ready for Big New Story

Harry Carey will start production immediately on "Man to Man," Jackson Gregory's dramatic story to be filmed as a Universal-Jewel.

Stuart Paton has been assigned to direct the star, by Irving C. Thalberg, in recognition of Paton's work as the director of "Reputation" and "Conflict," super-features starring Priscilla Dean.

Continuity for the picture is being written by George C. Hull. He was assigned to the task by Lucien Hubbard, scenario editor at Universal City, and has the screen script in readiness for the start of production.

"Man to Man" will give Carey an unusual vehicle and one admirably suited to his dramatic power. Briefly, it concerns a westerner who goes to the South Seas. He falls as low as it is possible for a gentleman-born to fall and then regains himself magnificently through the influence of a woman. The cast has not yet been selected.

First of Conway Tearle Series Will Be Released September 20

Important items in the "Forty from Selznick" arrangements for the new season will be the six features in which Conway Tearle is to be starred. On September 20, "After Midnight," first of the Tearle half-dozen will be issued from Select exchanges.

This number will be particularly interesting to exhibitors, it is said, in that it will carry unusual advertising advantags in its personnel—three actual stars having been concerned in its preparation with a "three star" production ready to advertise—Conway Tearle, Ralph Ince and Zena Keefe.

Ralph Ince, who is known to Selznick exhibitors through his impersonation of Abraham Lincoln in "The Land of Opportunity" and "The Highest Law," directed the presentation in which Zena Keefe appeared as leading woman. "After Midnight" tells a story of San Francisco's Chinatown with numerous contrasting scenes in social life at the Golden Gate.

The ensuing release starring Tearle will be "A Man of Stone," a story of English army life in India. Betty Howe will be the leading woman with Martha Mansfield playing the heavy. Here again is the exhibitor favored with advertising material, it is said, for Miss Mansfield has long been associated with Selznick pictures as leading woman for Eugene O'Brien and Conway Tearle in releases made during the season just past.

A third feature will be "Love's Masquerade," written by Edward J. Montague, and directed by William P. S. Earle. In this feature Winifred Westover is leading woman, the support also embracing Florence Billings and Arthur Houseman in essential roles. The first three of the Tearle series will reach the screen before early January, according to present schedule.

Monty Banks Renews Warner Contract

Monty Banks, the comedy star who came East for a ten-day stay, has renewed his contract with Warner Brothers to make a series of eight more comedies. Mr. Banks comedies are said to be distinctively different in that they are devoid of slapstick methods, and according to the comedian he has dedicated himself to the purpose of making nothing but wholesome and entertaining screen comedies.

What Mr. Banks considers to be one of his best comedies, "Fresh Air," began a week's showing at the Strand Theatre last Sunday, and during its initial presentation he became a gallery god in order to study the effect of his "gags" on those ensconced in the upper berths. He started last Tuesday for the west coast.

Receives Notice Deal is Closed

Realart announces that William D. Taylor has received cabled advice from England that the deal which he started while abroad to secure the rights to "The Morals of Marcus Ordeyne" has been satisfactorily consummated. Edward Locke is the author. May McAvoy will have the star role.

Many Exhibitors Acknowledged Efficiency of the Pathe News

For some time past hardly an issue of Pathe News is released that does not bring from exhibitors and reviewers frank and striking acknowledgments of its efficiency in getting significant events on the screen quickly and with thoroughness. A recent illustration is furnished in the following expressions contained in a letter from Harold B. Franklin, managing director of the Sheat Amusement Company at Buffalo, addressed to W. A. V. Mack, Pathe branch manager there.

"Let us compliment you on your enterprise and wonderful news scoop in securing for your weekly that was issued today the remarkable pictures in connection with the explosion of the ZR-2. We trust that you will continue the good work. We are pleased to advise you that we are using these pictures in three of our local theatres."

While these pictures were eagerly welcomed throughout the country, they were of special interest in Buffalo where, as the newspapers of that city noted, relatives of Commander Louis H. Maxfield reside and the aero expert was well known.

Coming— An American Classic
"SHADOWS OF CONSCIENCE"
Starring RUSSELL SIMPSON Supported by a noted cast of players.
Produced by RUSSELL PRODUCTIONS, Inc.
Directed by John P. McCarthy
It's going to make new box office records

Associated Exhibitors Announces Policy of One Feature Each Week

"With business improving daily, with exhibitors anxious to assure themselves of a steady source of good features, and with this year's production output reduced in the ratio of 5 to 8," says J. E. Storey of Associated Exhibitors, "we are planning to release a new Playgoers Pictures feature every week."

Upon his return from a trip through the cities covered by the eastern and central branches of Associated, Mr. Storey declared that the outstanding fact of his survey was the manner in which exhibitors are confidently preparing for a speedy resumption of excellent business, and the spirit of healthy optimism among them. Thus, the announcement that Associated Exhibitors will pursue the "one a week" policy means that the company is going ahead with its plans for expansion.

"Business is good and getting better all the time," continues Mr. Storey. "Even for a period ending in August, our gross collections were satisfactory and current bookings show a steady gain both in volume and length of run. September 11 marks our first Playgoers release under the one-a-week system. 'Home-Keeping Hearts' is the title and the story is strikingly similar in appeal to the much-discussed novel, Main Street, without the book's stinging indictment of small town life.

"On September 18 comes 'The Family Closet,' which is adapted from a Saturday Evening Post story by Will Payne. Based upon the saying that there is a skeleton in every family closet, this drama describes the ability of the superstition to create a plot which is at once amazing and fascinating.

"'Discontented Wives' is the startling title of the release for September 25. Featuring J. P. McGowan as the husband, who is supported by appealing Fritzi Brunette as the wife, this attraction is going to make a big name for itself among the early fall releases. Its public appeal as well as its admirable exploitation title has already created much interest on the part of exhibitors. This will be the first of a series of six five-reelers of which Mr. McGowan will be director-star.

"Following this list will come 'Across the Divide,' 'The Orderly,' a Pathe feature, and others. Associated Exhibitors is convinced that the expected wave of business improvement is here with a rush, and here to stay. We are planning our releases accordingly."

She Knew the Dances

In preparing for work on a Shirley Mason picture recently, Philo McCullough, the director, informed the dainty little Fox star that she would be required to perform French folk dances, and advised her to begin practising. Miss Mason laughed, and immediately performed the dances. She had learned them years ago.

Moving Pictures to Be Part of Program at the Hippodrome

During the season 1921-1922, for the first time in the history of the New York Hippodrome, Charles B. Dillingham, its manager, will include a motion picture as part of his program, making of it one of the big features; and for this noteworthy departure from the customs and traditions of the big show institution Clyde Cook, the Fox comedian, in a series of Clyde Cook Special Comedies, has been chosen.

The arrangement between the Hippodrome management and Mr. Fox provides for the running of the Clyde Cook Special Comedies as they are released—as the first run engagement in the United States—each one of these films to run continuously until the next is ready, so that a Clyde Cook comedy will form a part of the Hippodrome program at all times, and will be the only screen feature used, Fox states.

GOLDWYN PRESENTS "THE MAN FROM LOST RIVER"

"Blind Hearts," a Bosworth Production, Ready for Release

"Blind Hearts," the initial production starring Hobart Bosworth, made by that star's own producing company organized early this year, has been completed, and prints of it will be forwarded this coming week to the exchanges of Associated Producers, Inc., which will distribute the feature. It will be released to the first run houses the last week in September.

The story is one which Mr. Bosworth chose himself, to make his debut as a producer. It is from the pen of Emilie Johnson. It tells the story of Lars Larson and John Thomas, inseparable chums, who are married at a double wedding and then leave their wives together while they go to hunt gold in the Klondike. They strike it rich and return to their brides to learn that they have both become fathers during their absence.

The happiness of Larson is short lived. He discovers a birth mark peculiar to Thomas on the shoulder of his infant daughter. He keeps his suspicions to himself, but his love for his family and his chum has turned to a terrible hate. For twenty years he waits for his vengeance, and then the opportunity comes when the son of Thomas asks for his daughter's hand in marriage. He vents his hatred upon the two children by refusing them their happiness.

That night Larsen's yacht is burned at its moorings. A charred body thought to be Larsen's, is found in the hull. Young Thomas is accused and convicted of the murder of Larsen.

But Larsen is not dead. He reads of the conviction, and believing that he, himself, is a murderer, he has fled to the wilderness. A terrible fight with himself ensues but finally an unwilling love he has always borne the young man, drives him to the prison to stop the execution. There he learns that the suspicions which have been the foundation of his hatred for twenty years have been baseless and the story ends happily.

Mr. Bosworth and the male members of the cast spent several weeks last winter in the ice floes of Bering Straits getting the "northern stuff" which abounds in the opening part of the picture. The settings for the latter part are in San Francisco and environments today. Several actual scenes were made in San Quentin, the famous California prison by special permission.

Mr. Bosworth portrays the role of Lars Larsen, Wade Boteler is cast as John Thomas; Madge Bellamy as Julia Larsen, Raymond McKee as Paul Thomas, Irene Blackwell as Mrs. Thomas, Collette Forbes as Mrs. Larsen, William Conklin as James Curdy, Lule Warenton as Rita, and Henry Hebert as James Bradley.

Myers in Crook Role

Harry Myers, the Yankee in the picture production of Mark Twain's "A Connecticut Yankee in King Arthur's Court," has been engaged by Rex Ingram to play the crook with a sense of humor, in the young director's photoplay based on the John Golden stage success, "Turn to the Right," by Winchell Smith and Jack Hazzard. The picture is now being made by Mr. Ingram at the Metro studios in Hollywood.

Breaks Record

The Garrick Theatre of Duluth, Minn., has written Associated Producers, Inc., announcing that Thomas H. Ince's "Mother O' Mine" did capacity business for the entire week of July 30 and established the biggest box office gross which the theatre has experienced since early last winter.

Has Signed for Eleven Pictures

Henry Shiffman, one of the leading exhibitors in Green Point, has a vast amount of confidence in the product released by the W. W. Hodkinson Corporation. The best evidence of this confidence is a contract just signed by Mr. Shiffman who had been negotiating with H. E. Thompson, Hodkinson representative, for the Hodkinson output. Mr. Shiffman has signed for the next eleven Hodkinson releases inclusive beginning with "The Face of the World."

A HIT!
THE HEART of THE NORTH
featuring
ROY STEWART
with LOUISE LOVELY
A
HARRY REVIER
PRODUCTION

MARION DAVIES AND EDITH SHAYNE IN THE COSMOPOLITAN PRODUCTION, "ENCHANTMENT"

"Scrap Iron" Is Feature As Two New York Theatres Open

To be chosen as the feature attraction at the opening of two New York City theatres the same evening was the unique honor paid Charles Ray's First National picture, "Scrap Iron," last Saturday. The theatres were the Tivoli, in Eighth avenue, near Fiftieth street, and the Costello, 23 Fort Washington avenue.

The Tivoli, which represents an approximate cost, in land and building, of $1,000,000 is a beautiful structure with facade in French Renaissance style and interior in the Italian Renaissance form of architecture. With its balcony it has a seating capacity of 2,000, and the roof, decorated in Old Colonial style, also is to be utilized for picture and musical entertainments. The theatre is owned by the Tivoli Construction Corporation, of which Laurence S. Bolognino is secretary and Abel Fanchi, treasurer, with E. W. Gould as house manager. Gino Alessandri is director of the fourteen piece orchestra. The house has also an orchestral organ.

Lee A. Ochs's Costello Theatre, though it flourished until about ten weeks ago, when blasting in the neighborhood caused such damage as to compel a shutdown, now presents the appearance of an entirely new house, Mr. Ochs having taken advantage of the opportunity to redecorate it throughout. The reconstruction and improvements were effected at a cost said to have been $20,000, and a $16,000 organ is now being installed. An attractive feature is a series of skylights which make the roof virtually open, while a system of fans in the ceiling reinforces the natural breezes.

As both theatres were completed barely in time for the openings, formal dedicatory exercises were postponed until dates to be announced later. Each was packed for the first showings

Rogers Reports Indorsements By Circuits on R-C Pictures

Besides approving the new R-C Pictures Corporation selling policy put into effect by Charles R. Rogers, general manager of distribution, the picture buyers representing the big theatre circuits have given their unqualified indorsement to the R-C program of subjects announced for distribution during the year 1921-22

Reports from all key cities, according to Mr. Rogers, reflect exceptional interest on the part of many first run exhibitors in the productions planned for release. More tangible evidence of exhibitor interest in R-C Pictures may be found in the fact that the full list of twenty-six productions for the years has already been booked by such big circuits as the U. B. O., embracing the Keith, Proctor and Moss interests; Loew's Theatres throughout the country; the Lubliner and Trinz enterprises in Chicago; the Louis Tosenthal circuit operating in New Jersey, and several others, including the Lipson interests in Cincinnati and the Dolle chain of theatres in Louisville.

Special Arrangements Made to Exploit Elaine Hammerstein

In his arrangements for the coming season Lewis J. Selznick has made particularly effective arrangements for exploiting Elaine Hammerstein in a series of six productions that have been selected for the specific purpose of presenting this popular star to the very best advantage. Plays that particularly suit her style of screen impersonation have been secured, and their production will be made as complete and lavish as money and experience can devise, it is stated.

Well Received

The favor with which, it is said, "Remorseless Love" has been received by both the showman and his public points the way to an agreeable continuance of the marked favor in which Miss Hammerstein is everywhere held. The release, current in the Hammerstein series, presents this star in a somewhat different light than she has been seen in past releases.

The release following "Remorseless Love" will be "Handcuffs or Kisses," as the first of the new series of six Hammerstein releases. Thomas Edgelow's story in Young's Magazine formed the basis of the scenario which George Archainbaud used in directing.

Robert Ellis, also a Selznick director, appears as Miss Hammerstein's leading man in "Handcuffs or Kisses," filling in at a time when there was no company available for his direction. Julia Swayne Sawyer and Florence Billings are also prominent in Miss Hammerstein's supporting company.

"The Way of a Maid," lately finished at the Selznick studios in Fort Lee will be the second issue in the Hammerstein series, due for release early in November. Rex Taylor's story was directed by William P. S. Earle. Niles Welch, who is Miss Hammerstein's leading man in "Remoreless Love," will head the supporting cast; George Fawcett, the well known stage player, and Diana Allen being also prominent in the support.

R-C Pictures Announces Plans For Aiding Independence Month

Co-operating to the fullest with independent exhibitors, R-C Pictures Corporation is carrying out extensive plans to help them make Independence Month a complete success.

According to Charles R. Rogers, general manager of distribution, R-C Pictures aims not only to help the exhibitor build good will during Independence Month, but to enable him to make a substantial profit at the box office as well. This he expects to accomplish by supplying exhibitors with really big attractions backed by intensive exploitation and publicity, together with a variety of special accessories that cannot fail to arouse interest in the pictures.

"The greatest aid independent exhibitors can have at this time," declared Mr. Rogers, "is good pictures sold on a 'live and let live' basis. Therefore we have scheduled for special release during Independence Month four productions which I regard as unquestioned money-makers.

"They are: 'Where Lights Are Low,' with Sessue Hayakawa; 'The Sting of the Lash,' with Pauline Frederick; 'Shams of Society,' a special with an all-star cast including Barbara Castleton, Montagu Love, Macey Harlam, Lucille Lee Stewart and Julia Swayne Gordon, and 'A Wife's Awakening,' in which L. J. Gasnier, producer of 'Kismet,' shows again his great ability as a director. These have been set aside for Independence Month solely because we believe they possess box office value far beyond the average production."

Mr. Rogers further announced that an attractive assortment of free accessories and exploitation aids has been prepared for exhibitors who book R-C subjects.

Ewart Adamson Is Author of Story

Ewart Adamson, brother of Penryn Stanlaws, the noted artist, who is now directing Paramount pictures, is the author of a story which has been set as a coming Minter production. It is a story of the South Seas.

Pollard in Play

"Late Lodgers" is the title selected for the forthcoming Hal Roach comedy, featuring "Snub" Pollard, which Pathe has scheduled for release during September.

Coming— An American Classic
"SHADOWS OF CONSCIENCE"
Starring RUSSELL SIMPSON Supported
by a noted cast of players.
Produced by RUSSELL PRODUCTIONS, Inc.
Directed by John P. McCarthy
It's going to make new box office records

Fit linoleum loosely with seams overlapping and allow to stretch.

Fold back strips so that cement may be applied to the floor.

Cement floor to within 4 in. of seam. Seams to be cemented later.

Roll linoleum to insure it adhering properly to the floor.

A New and Better Method of Laying Linoleum and Cork Carpet

HARDLY less important than the quality of the materials themselves is the manner in which Battleship Linoleum and Cork Carpet are laid. If this work is not done properly, maximum service from the floor is impossible.

When we placed an unequivocal money-back guarantee on all *Gold-Seal* Linoleums and *Gold-Seal* Cork Carpets, we took the first great step toward *complete user satisfaction.*

Now we have taken the second and final step. We have worked out a method of laying these *Gold-Seal* products which insures maximum *service on the floor.*

This new method was developed by our experts after consultation with experienced architects and floor-covering contractors — after many months spent in thorough investigation of the results obtained by various methods of laying. From the mass of accurate information thus secured, the new *Gold-Seal* Specification for Laying was evolved. It is clear and exact in every detail, and covers every ordinary condition. In the event of unusual conditions, not covered by our specifications, call upon our flooring experts for free assistance and co-operation.

When you incorporate this new specification in your flooring contract you are assured of two things—(1) the highest grade materials —*Gold-Seal* products backed by an out-and-out money-back guarantee—(2) that these materials will be laid by a method that makes perfect results a certainty.

Why not be sure? Let us send you copies of the *Gold-Seal* Specification for laying Battleship Linoleum or Cork Carpet.

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Philadelphia New York Chicago San Francisco
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Cut seams — through both thicknesses at once.

Cement seams, then roll and weight down with sand-bags.

Leave sand-bags along seams for 24 hours.

Improvised drag made from piece of burlap and sand-bags.

GOLD SEAL
Battleship Linoleum
(THE FAMOUS FARR & BAILEY BRAND)
Made According to U.S. Navy Standard

On every roll of Gold-Seal Battleship Linoleum will be found our Gold Seal bearing this definite pledge—"Satisfaction guaranteed or your money back.

GOLD SEAL
LINOLEUM
GUARANTEE
SATISFACTION GUARANTEED OR YOUR MONEY BACK
REMOVE SEAL WITH DAMP CLOTH

Goldwyn Gets Out Artistic and Helpful Press Book on "Dangerous Curve Ahead"

The exhibitor and his needs in exploiting and advertising the Rupert Hughes' picture, "Dangerous Curve Ahead," have been considered at every step in the preparation of the large and attractive press and service book issued by Goldwyn for that production. It is chockful of meaty suggestions and unusual ideas that will bring money to the box-office.

This service book is even better than the one Goldwyn recently issued for the other special Rupert Hughest picture, "The Old Nest." It consists of twenty-six pages, eighteen of which are printed on coated paper and devoted to advertising cuts, exploitation suggestions, and eight pages prints on news stock devoted to publicity stories and cuts for newspapers. The book is about the size of The Saturday Evening Post and it contains a reproduction of the advertisement for "Dangerous Curve Ahead!" which is to appear as a two-page spread in the Post and as a page advertisement in a dozen or more other magazines of national circulation.

The covers are printed in colors, the same design of a young married couple driving an auto at rapid speed around a mountain spur with a great traffic stanchion labeled "Dangerous Curve Ahead" at the turning, being used on the front and the back cover. The drawing approaches caricature and foreshadows the joyous spirit of the photoplay.

The pages of the book are interspersed with drawings after the style of Fish of Vanity Fairy, illustrating many of the exploitation suggestions. These illustrations also appear in some of the newspaper advertisements.

Among the unusual and effective exploitation aids contained in the book are traffic stanchions, for use on the street and in the lobby, carrying the title of the picture; illustrated tie-ups with various shops; a "road map of matrimony," showing ten of the dangerous curves which beset that main-traveled road, which is the most unique and attention-compelling lobby display idea that has been evolved; a page of illustrated newspaper teaser advertisements; and reproductions of stills, slides, posters and heralds.

Eight pages are devoted to press stories of varied and unusual kinds, including feature stories, specials for "movie" columns, advance notices, reviews, etc., all prepared with an eye single to their appeal to the editorial eye and the mind of the motion picture patron.

The book was prepared by Howard Dietz, director of advertising and publicity, and Silas Spitzer. The drawings a la Fish are from the pen of Held, Jr. The art work was under the direction of Lionel Reiss, head of Goldwyn's art department.

"King Log Rider" Is Big Favorite

Reports from branch offices of Associated Exhibitors show big gains by the Holman Day feature, "The Rider of the King Log." Managers attribute this in no small part to the nature of the story, in which the independent exhibitors see a similarity to their own stand. It is the independent lumberman who, in the drama, fights the powerful interests which jeopardize his future. Set in the colorful locale of the lumberlands, "The Rider of the King Log" sweeps to a strong climax.

"The Civet Cat" an Early Release

"The Civet Cat" is the latest of the new series of "Adventures of Bill and Bob," which Pathe has scheduled for released the week of September 18. The two small boys, Bill and Bob Bradbury, with their irrepressible dog, "Rags," are seen in further woodland exploits. Not only is the actual trapping of the civet cat shown, but also a lesson in curing the many different skins and pelts of the inhabitants of the forests.

Playgoers Pictures to Release Six Five-Reel J. P. McGowan Features

An announcement by Associated Exhibitors states that contracts have been signed by Arthur S. Kane, representing Playgoers Pictures, and Herbert Hayman, on behalf of Herald Productions, whereby J. P. McGowan will direct and be starred in six five-reel features, to be distributed by Playgoers Pictures.

The first production has been completed and will be released on September 25 under the title of "Discontented Wives." This feature marks McGowan's debut as both director and star and its excellence led to the arrangement whereby five more are to be made. McGowan is supported by Fritzi Brunette. Others in the cast are Jean Perry, Andy Waldron, G. S. McGregor, Edith Stayart and Jackie Condon.

The settings range from the sumptous interiors of a New York apartment, to the rough environment of a western mining country. Here much of the outdoor action takes place in exteriors and locations new to the camera. The story concerns the experiences of a young married couple.

Pathe Short Subject Features Augmented for September 18

Pathe Exchange, Inc., announces the latest offering of the series of "Adventures of Bill and Bob," "The Civet Cat," as an added feature among the short subjects and one serial episode scheduled for release the week of September 18. "The Hermit and the Bear" has been selected as the next animated cartoon of the "Aesop's Film Fables" series, produced by Fables Pictures, Inc.

"Bashful" is the next re-issued Harold Lloyd one-reel comedy. The fun is carried on by Bebe Daniels and "Snub" Pollard. "Late Lodgers" is the new Hal Roach comedy featuring "Snub" Pollard, assisted by Marie Mosquini, "Sunshine Sambo" and Noah Young.

"The False Goddess" is the fourteenth episode of the new Pathe serial, "The Yellow Arm," produced by George B. Seitz. Juanita Hansen is starred, with Warner Oland and Marguerite Courtot prominently featured. Pathe Review No. 121 presents an all-star array of subjects in the current issue. Of topical interest is Pathe News No. 76 and 77, presenting current events of interest throughout the world. "Topics of the Day," No. 125, presents the latest bits of wit and wisdom culled from the presses of the world.

Writing Continuity

June Mathis, of the Metro scenario staff in Hollywood, is at work on the continuity of "The Hole in the Wall," by Fred Jackson. This picture will present Alice Lake as star, and be a Maxwell Karger production.

"I have never been more interested in a screen story than the one we are about to produce," said Miss Mathis.

"THE GOLEM," A PARAMOUNT

Chic Sale Plays Seven Different Roles in Picture

The American vaudeville stage holds no more successful artist than Charles (Chic) Sale, beloved throughout the entire country for the true-to-life rural characters he has created during his many years behind the footlights.

This long association with the characters he knows so well has made it possible for Mr. Sale to bring to the screen seven individual types, all in one motion picture, each of them a distinct personality so true and correct that it stands out as an accomplishment.

"His Nibs," presented by Exceptional Pictures Corporation, is the title of the production which stars Chic Sale, and it is probably the first feature photoplay in which one artist plays seven different roles.

Plays Lead for Holt

Madge Bellamy, one of the most attractive girls in screen circles, has been engaged especially for the feminine lead in Jack Holt's first star picture for Paramount. This is "The Call of the North," from the book, "Conjurer's House," by Stewart Edward White, and the play by George Broadhurst. It is being directed by Joseph Henabery and supervised by Rollin Sturgeon. The company is now on location in the mountains where they will remain for some little time before returning to make interior scenes.

Coming— An American Classic
"SHADOWS OF CONSCIENCE"
Starring RUSSELL SIMPSON Supported by a noted cast of players.
Produced by RUSSELL PRODUCTIONS, Inc.
Directed by John P. McCarthy
It's going to make new box office records

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MOTION PICTURE CLASSIC

OCTOBER

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Pyramid Leases the Estee Studios; to Begin on First Picture Soon

The Estee Studio at 361-363 West 125th street, New York, has been selected as the home for Pyramid's bigger and better product. This announcement was made recently by Walter E. Greene, president of Pyramid Pictures, Inc., after a one year's lease giving Pyramid the studio had been contracted for by Pyramid's officials and E. Spits, owner of the Estee Studio.

This announcement is evidence that Pyramid will lose no time in giving to the independent trade pictures of commercial and artistic value. Ray C. Smallwood, who will be in charge of Pyramid's first producing unit, and his assistant, George A. McGuire, are bending every effort to get "My Old Kentucky Home," an original story by Anthony Paul Kelly, under way.

During the coming week casting will be done by Mr. Smallwood at the studio address. An all star cast will be featured in Pyramid's first super release. The Estee Studio is one of the best known studios in and around New York City. It is centrally located.

"The studio is well equipped and everything is ready for us to start shooting as soon as casting is completed," said Mr. Greene. "A number of alterations will be made so as to get the full advantage of the studio.

"As soon as we have our first picture under way it is our intention to arrange for a second producing unit. To do this it was necessary for us to have a permanent home. For this reason we have taken over the Estee Studio for a period of one year."

"My Old Kentucky Home," the first story to be given the trade by Pyramid Pictures, is from the pen of Anthony Paul Kelly, an author noted for his commercial and artistic success.

Mr. Smallwood announced that George A. McGuire, who had been identified with Metro's New York and coast studios for the past eight years, has resigned and will assist him in the direction of "My Old Kentucky Home." Mr. McGuire is well known in the motion picture world. Abe Mass, who has also been identified with Metro for the past five years, is now in charge of the scenario department of Pyramid Pictures, Inc.

Many Contracts for New Product

Reports are being received daily from the branches of Educational Film Exchanges, Inc., of contracts for the second year's output of short subjects. In spite of increased prices in keeping with the greater effort being put into the production of the new subjects, new contracts are being sent in with most encouraging frequency, it is said.

Denver, San Francisco and Detroit branches got the honors for submitting the first contracts for the new product.

Popularity of de Maupassant Fiction Shown by Pathe Film

Pathe reports an interesting discovery regarding the popular estimate of the stories of Guy de Maupassant which is not exactly in line with theories occasionally expressed by magazine editors and professors of literature with in the last few years. This discovery is a result of the recent announcement that Pathe had accepted for distribution in this country the distinguished French picturization of de Maupassant's story called "The Orderly."

This picture shows that not only are the works of the celebrated French master of the short story form as widely read on this side of the Atlantic as ever before, but that it is evidently not true—as occasionally asserted—that the authority of de Maupassant in his special literary medium has been superseded by that of any American or English rival.

Within a week following the Pathe announcement that de Maupassant's "The Orderly" was on its release program for the near future, the home office and branch exchanges were in receipt of inquiries—not only from exhibitors but picture patrons—indicating quite a surprising familiarity with both the story named and with the world-wide literary status of its author.

"The Conquering Power" Given Premiere at Mission Theatre

Rex Ingram's Metro production of "The Conquering Power," was enthusiastically received by a brilliant audience at the Western premiere showing at the Mission Theatre in Los Angeles recently, according to report. Although no arrangements had been made for a special performance, the audience on the opening night was one that rivalled any ever assembled in Los Angeles for a first night.

Motion picture celebrities, society leaders, city officials, business leaders and prominent citizens from every walk of life were present.

It was a sincere compliment to Mr. Ingram that one of his pictures should succeed another at the Mission Theatre, which has established itself as one of Los Angeles' most exclusive film temples. "The Four Horsemen of the Apocalpse" just closed a most successful four-weeks' return engagement at the Mission; and it was upon the special request of Harry David, manager of the theatre, that "The Conquering Power" was secured at this early date for the Mission showing.

Harvey Thew Is Author of Story

Elmer Harris, supervising director of Realart, announces the acquisition of an original story by Harvey Thew, which is to be used for Constance Binney.

ROBERT Z. LEONARD PRESENTS MAE MURRAY IN THIS TIFFANY PRODUCTION "PEACOCK ALLEY"

Bracken Does Good Work in Resurrecting the Two-Reelers

Herbert Howe, writing in the September number of a moving picture fan publication, gives the view of an expert critic on the return of the two-reel photoplay such as Selig-Rork is making for Educational release. In an article, under the caption "The Return of the Two-Reeler," Mr. Howe says: "I went to Selig-Rork studios to review the return of the oldest of all favorites—the two-reel drama. From the shelves of the great film library at the Selig plant, Director Bertram Bracken selected 'The Policeman and The Baby,' a comedy drama, and 'The Northern Trail,' a tragedy by James Oliver Curwood, as the first of the series. For these he secured players of repute: William Desmond, Lewis Stone, Ethel Grey Terry, Wallace Beery, Elinor Fair and Margaret Landis.

"Director Bracken has negotiated the return of the two-reeler in a way that should more than reinstate it in favor. 'The Policeman and The Baby' has much of the O. Henry spirit. It moves rapidly, without seeming to. 'The Northern Trail' is tragedy, done with such human touch that it has nothing of the morbid. Mr. Bracken took only a week to shoot each of these productions, thus they were done with the maximum of economy, and, compared to most feature pictures, are inexpensive. By economizing on time, a producer can afford the best actors, camera men and directors.

"Other producers are watching his experiments, ready to follow in line, after the manner of geese—and film producers. The success seems assured for such as the Bracken make. **Thus it would seem that the photodrama, like the skirt, gains much by shortening. But, of course, all depends upon what is shown after shortening."**

Almost Complete

John M. Stahl has virtually finished "The Song of Life" **at the** Louis B. Mayer studios. Only a few more scenes remain to be filmed. These are being taken in the Mojave Desert between Sperry and Shashone.

A WINNER!
THE HEART of THE NORTH
featuring
ROY STEWART
with LOUISE LOVELY
A
HARRY REVIER
PRODUCTION

Josiah Zuro Plays Important Part in Riesenfeld's Cultivation of Singers

ABOUT 6,000,000 patrons a year have heard singers at the Rivoli, Rialto and Criterion theatres, New York, in the years that these picture theatres have been under the direction of Hugo Riesenfeld, but few have probably suspected that this phase of entertainment—the vocal—is part of an elaborate program for the cultivation of American talent. The singers are young and usually unknown when they make their first appearances. They still have their reputations to make; they are often young artists who are getting their first foothold in their chosen profession. Mr. Riesenfeld expressed his ideas aptly recently when he said that he sought "singers who are going up the ladder and who have voices rather than singers who are coming down the ladder and have little more than a brilliant past."

Finding this enthusiastic and promising talent demands a rare insight and one that requires not only a wide knowledge of vocal music but also a knowledge of the human voice. Such a man is Josiah Zuro, director of the New School of Opera and Ensemble. He is the man who has arranged many of the elaborate musical numbers and prologues for Mr. Riesenfeld at the three theatres.

Knew Every Note and Action.

Mr. Zuro was found one morning recently at the Rialto where he was rehearsing a pretentious scene from "Aida." The young director and coach was standing at the conductor's desk, facing the vacant auditorium. In front of him sat the soloists and the chorus of some fifty men and women, and behind him sat the accompanist at the piano. On the stage and the approaching steps were dancers who were to participate in the consecration scene and finale of the first act of Verdi's opera. There was no score before him—he knew every note and action of the scene he was rehearsing.

The basso, who was to sing the role of the High Priest, had not arrived but the young conductor would not wait. The rehearsal began and, when the basso's part was reached, Mr. Zuro sang it. If the tenor did not come in on the beat or the chorus was not prompt, they found the conductor singing it before them. Solo parts, chorus parts—all seemed to be sung in turn by Mr. Zuro without the aid of the script. It was a striking example of a young musician's intimate knowledge of opera.

Honored by Hammerstein.

Mr. Zuro holds the enviable record of having been one of the youngest American chorus masters and conductors. He was only nineteen when Oscar Hammerstein placed him in charge of the Manhattan Opera House chorus during the brilliant regime of the famous impresario. Hammerstein even entrusted the young man with the responsibility of conducting the fine operatic organization on occasions. When the Manhattan Opera Company was dissolved, Mr. Zuro became conductor of the Century Opera Company, New York's effort to present the musical classics in English. It was a venture that New York will long remember as a financial failure but an artistic success.

Mr. Zuro had the advantage of being trained for a musical career by his father, a producer of grand opera, and popularizing the best music has always been one of his ideals. The two Zuros—father and son—dared a few years ago to present grand opera on the East Side at popular prices. The finest soloists and choristers were assembled. The scenery was not the most elaborate and the lighting effects and costuming were often crude, but Broadwayites who recall the venture declare that the productions were probably the finest—from a musical standpoint—that had ever been offered in that section of town at such a nominal price.

Not discouraged by the unfortunate venture on the East Side, the young impresario organized another pretentious opera company and took it on tour. It was a successful venture and travelled clear across the continent to San Francisco.

Created "Eli" Prologue.

Motion picture music next interested Mr. Zuro and he joined the Riesenfeld staff. Here, in the course of less than two years, he has not only trained a great number of soloists but has developed an ensemble of unusual excellence. He has also been responsible for many elaborate prologues, as for instance, "Eli, Eli," the atmospheric stage number introducing "The Golem" at the Criterion. "Eli, Eli" is one of the most pretentious prologues ever shown on Broadway and reaches operatic proportions. Even a simple bit of song becomes a striking ensemble number under the elaboration of the young musician.

Many singers have appeared at the three Riesenfeld theatres under the guidance of Mr. Zuro, and many have gone on to other organizations later. Some of the younger generation of singers that are now appearing in concert or in opera received their earlier training under Mr. Zuro and made their first public appearances as part of a motion picture theatre program. To step from a motion picture theatre platform to the operatic stage or concert platform is no uncommon thing these days.

RAY C. SMALLWOOD
Who is being congratulated upon his most recent motion picture success, "Camille," starring Nazimova

First Marie Prevost Picture Exceeds Hopes, Says Universal

Marie Prevost's first Universal starring vehicle, "Moonlight Follies," has been received in the East and is pronounced by those who have seen a pre-release showing of it, to be one of the best five reelers of the year. Although it is not classed as a Universal-Jewel production, the super-picture brand of the Universal studios, it is so good that Universal has booked it for the Central Theatre, Forty-seventh street and Broadway, beginning September 18.

The picture was directed by King Baggot, one of Universal's leading directors, from an original story by Percival Wilde. Miss Prevost, by reason of her excellent work in this, her first starring picture, has jumped to a place among the leading Universal stars.

The picture is a light, amusing story of a "baby vamp" who has things pretty much her own way until she "vamps" a "cave-man" and is taken by surprise by his forcible tactics. Especial praise is said to be due the director and A. P. Younger, the scenario writer, for the clever sub-titles which run throughout the picture. A number of novel animated sub-titles are included.

MABEL JULIENNE SCOTT IN THE UNIVERSAL-JEWEL, "NO WOMAN KNOWS"

Ethel Clayton Is in "The Cradle"

"The Cradle," by Eugene Brieux, promises to make exceptionally fine screen material, according to Paul Powell, who is directing Ethel Clayton in this Paramount picture as adapted by Olga Printzlau.

Miss Clayton has, it is said, an appealing emotional role as Margaret Harvey while David Winter is the leading man.

"The Sheik" Is Now Completed

George Melford has completed "The Sheik," his latest Paramount production, and is now engaged in cutting and titling it. Agnes Ayres and Rudolph Valentino are the featured players. Monte M. Katterjohn adapted the story by E. M. Hull.

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How would you like to step into a commodious and fully equipped studio and laboratory, located in the heart of the Great Southwest Beautiful virgin scenery—no fogs. Long working days No static. Away from the wintry blasts Cosmopolitan people, all types. All classes of architectural work. Citizens ready to give you every co-operation Where you can make bigger and better pictures for less money than you can elsewhere in the United States. This studio for sale or long time lease to responsible parties. Address all communications to

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Close-Ups In and Around Central New York

Mike Kallett and his brother, Joe, will open the Carroll Theatre, Rome, as a combination vaudeville and picture house about October 1. Extensive alterations have been made in the Carroll, the stage having been enlarged and the seating capacity increased. The Family at Rome, which the Kallett brothers also control, is doing a big business. The Star at Rome, owned by W. Shane, likewise is playing to capacity houses.

Harry Lux opened the Alhambra at Utica with "The Rider of the King Log," the Snub Pollard comedies, the Harold Lloyd reissues and International News. Harry's programmes always draw cards. He and his exploitation man, Mr. Hathaway, know how to "put 'em over."

W. H. Linton, who owns houses at Utica, Little Falls and Herkimer, after working hard all Summer, bundled his family into his big Sedan car and went to Massachusetts for a well-earned rest. Besides attending to his theatrical interests Mr. Linton devotes much time to the New York State M. P. T. O. A., of which he is an officer.

* * *

Spencer Sladden, Paramount Exploitationary Engineer, and Mickey Rose, Ditto Salesman, swept through Binghamton recently. When they left, Paramount was all set for its first runs there. Funny how cyclones work. What?

* * *

George Coffey has reopened the opera house at Clayville, one of the biggest factory towns in the State, and is doing a great business. Mr. Coffey says his crowds enjoy pictures more and more every season. Clayville is a center of the knitting industry. Are hard times here? Knit!

* * *

Floyd M. Croup is making his house pay at Leonardsville. He predicts that the forthcoming season will be a wonderful one in the small towns and adds: "The small town exhibitor who kicks because he can't get crowds ought to confine the kicking to himself. He alone is to blame. If he don't get the crowds it's a sure sign he isn't showing the right kind of pictures." You said a screen full, Mr. Croup!

* * *

R. P. Merriman, whose brother A. B., has sold out his picture interests to study for the clergy, is making the Franklin at Syracuse a big paying proposition. Mr. Merriman packs his house at every performance. "How do I do it?" he says. "By getting acquainted with my crowds, finding out what they like and then giving them what they like. There isn't any romance about the moving picture show business. It's just as prosaic as running a dry goods store. Give your people what they want and they will give you what you want."

Sim Allen, of the Gayety and Colonial, Wilmer & Vincent houses at Utica, says: "This is going to be a wonderful season. The crowds at our opening performances indicate that. They have been flocking in, even during the hot weather." And Sim ought to know. He's one of the oldest and wisest showmen in the business.

CONWAY TEARLE'S SELZNICK PICTURE, "A MAN OF STONE," WAS FILMED ON LONG ISLAND. WOULD YOU BELIEVE IT?

* * *

The Happy Hour Theatre, a big second-run house in Syracuse, has been greatly improved by the construction of a large marquee. Mitchell Fitzer, owner of the Happy Hour, not only utilizes the marquee for artistic beauty and to protect his crowds from inclement weather, but he has it tastefully decorated with banners announcing his super attractions. Keep up the good work, Mr. Fitzer. Didn't you give 'em real ocean breezes in Syracuse?

* * *

And now the serial is beginning to come into its own for the Fall season. Pathe officials up this way report a tremendous demand for "Hurricane Hutch," and similar reports are made by the Universal, Vitagraph and Pioneer people. One exhibitor in Syracuse who owns a big house is fairly crying for serials. The reason is that his opposition house, by pursuing the policy of using seven serials a week, grabbed up every continued screen story in sight. George Smith of The Novelty, Syracuse, says: "My people look forward to the serials. I find that they have more thrills and action than ever." The Hippodrome at Utica is doing a record-breaking serial business. There are not many serials on the market these days. Here's the dope: The serial that is censor-proof is a sure winner. Get set on your serials while the going is good.

* * *

Speaking of serials and things new and startling, the diversified programme idea is spreading Upstate. Two big first-run houses are going to try out diversified programmes, as the result of Mr. Rothafel's satisfactory experience at the Capitol, New York. The manager of one of these houses has booked a news reel, a two-reel feature, two comedies, a scenic and a screen magazine. He figures that the novelty of the programme will hold his old crowds and at the same time attract women shoppers and travellers.

* * *

Sol Mannheimer, of Goldwyn, the Abou Ben Adhem of film salesmen (may his tribe increase!) is busy sewing up the small towns. Sol says it's going to be a season of big pictures, big crowds and big money.

* * *

Jesse Kauffman, of Universal, attended the marriage of his brother, a prominent lawyer of Syracuse, and then after the newly married pair left on their wedding journey, Jesse went to New York on a "lone honeymoon." Jesse is a good "catch" for any lassie—but he says he's a blasted bachelor for life. Cheer up, Jesse! The day is coming when a meek little Jennie Wren will lasso you, give you your travelling orders and collect your pay envelope. It always happens to those who think it won't.

* * *

The negro bootblack at Binghamton said: "So you is in de pictshu bizness? Lawdee! How dem screenics is gittin' bettah an' bettah ev'y day! Ah wuz in Noo Yawk an' went to one called 'Didout Benefit ub Suhgery." Fellah named Rudling Kippur wrote it. Dat's wondah pictshu. Yo' see, it git's de name fum a lady dyin' widout a suhgeon bein' present. Den I seen anothah, 'De Crow's Nest,' by Mistah Hughes, whut used t' be Guvnah ub Noo Yawk. But dey's one pictshu I sho wants t' see. Dat's 'A Virginia Pair uh Dice' wid Miss Pearl White. Ah always did lahk dem gamblin' pictshus, an' if dis one deals wid dice it sho int'rests me."

Cruze a Co-Author

James Cruze, the director, and A. B. Baringer are co-authors of Roscoe (Fatty) Arbuckle's next picture which has been temporarily titled, "The Melancholy Spirit," Walter Woods has written the scenario and Frank E. Woods will supervise the production, September 12 is the starting date of this Paramount comedy which is said to present a most fantastic and unusual plot.

Betty Compson in a New Production

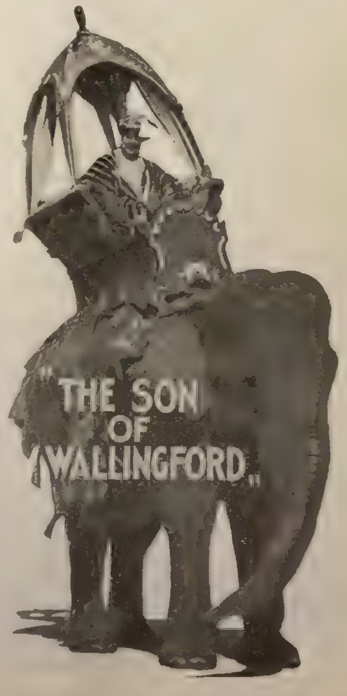
Betty Compson in her first Paramount starring picture, "At the End of the World," is scheduled for release September 11.

This picture which introduces the heroine of "The Miracle Man" as a Paramount luminary, is taken from the play entitled "At the End of the World," by Ernst Klein, who has contributed many successes to the European stage.

Fable with Moral

"The Hermit and the Bear" has been selected as the next animated cartoon of the "Aesop's Film Fables" series which Pathe has scheduled for release the week of September 18. The offering was produced by Fables Pictures, Inc., and created on the screen by Cartoonist Paul Terry. The moral pointed out in the current fable is that: Over zealousness often brings harmful results.

A KNOCKOUT!
THE HEART of THE NORTH
featuring
ROY STEWART
with LOUISE LOVELY
A
HARRY REVIER
PRODUCTION



R-C Pictures Visualizes New Year; Foresees Great Film Achievements

Outlining plans for the coming year and giving promise of big achievements, especially in production, the announcement mailed recently by R-C Pictures Corporation to 14,161 exhibitors owning 15,425 theatres, strongly reflects that company's faith in the future of the industry.

A minimum of twenty-six productions will be made with especial attention to stories and their fitness for the star.

Miss Frederick, who is now at work on "The Lure of Jade," will star in six subjects. The first will be "The Sting of the Lash," written by Harvey Ga'tes and directed by Henry King. "The Lure of Jade" will be her second vehicle of the new season. It is based upon the story by Marion Orth, directed by Colin Campbell. Her third will be "Judith of Blue Lake Ranch," by Jackson Gregory, and there will be three other big society and outdoor pictures.

Doris May, who recently became an R-C star, will be introduced soon in "The Foolish Age." She will appear in a series of six pictures to be known as Hunt Stromberg Productions. The first will be released in October and is now being directed by William A. Seiter. She will be widely exploited and advertised and will be given a great volume of publicity in newspapers, fan magazines and other publications.

Sessue Hayakawa will again be the star in six big productions. His first offering will be "Where Lights Are Low," written by Lloyd Osborne and directed by Colin Campbell. It will be followed by "The Swamp," which Hayakawa wrote himself. "The Street of the Flying Dragon," by Doris T. Goodfellow; "The Vermillion Pencil," by Homer Lee, and two other productions will be produced during the year.

M. Gasnier, the maker of "Kismet" and other notable productions, will also produce five big pictures. The first to be released will be "A Wife's Awakening," with Fritzi Brunette, William P. Carleton and Sam De Grasse. The second will be "Ma'mselle Jo," from the story by Harriet Comstock. Mr. Gasnier is now at work on this, filming many of his exteriors amid the natural beauties of Lake Tahoe. His third will be "Drifting Souls," from the novel "Home," by George Agnew Chamberlain.

Four William Christy Cabanne productions, as a part of the Directors' Productions series, will be released. The first is "The Barricade,'" from the novel by Dr. Daniel Carson Goodman, author of "The Wonder Man."

Says Patrons Not Satisfied Without Music

"People who talk of hard times would do well to make a tour of the motion picture houses in their locality, before they shouted too loudly about the tightness of money," said M. J. Mints, recently returned from a tour of the twenty-second offices of the Synchronized Scenario Music Company, of which he is Vice-President and General Manager.

"There can be no doubt of the fact that we are once again coming into our own," continued Mr. Mintz, "if we are to judge by the crowds I saw in all the motion picture houses I visited in my recent tour of the country.

"But if the exhibitor forgets to pay attention to the music that his players render he is likely to find a dropping off of patronage. Where once the public sought only silent entertainment in motion picture houses, today they are disatisfied when they find that music, one of the major features of the larger houses, has been neglected in their local house."

CORINNE GRIFFITH
Who has completed Vitagraph's "The Single Track"

Makes Big Plans for Exploitation

The advertising, publicity and exploitation plans for National Joy Week, October 16, introducing Doris May in "The Foolish Age," as prepared by Hunt Stromberg, are now well under way. The young star will be widely advertised and the exploitation plans are elaborate, it is stated. A four-page announcement brochure has been mailed to 14,161 exhibitors and theatre managers.

Goldwyn Week Gains Momentum; Special Exhibitor Service to Be Furnished By Branch Managers

Owing to the great business done by the first of the Goldwyn fifth year productions to be released, and the additional prestige which they have won for the trade mark, "A Goldwyn Picture," exhibitors of the country are proffering a cordial welcome to Golywyn Week. They are returning signed contracts to the twenty-two branch exchanges in an ever increasing volume for fifth year productions to show during that week, which begins on October 23. They are jumping at the chance to show a different new Goldwyn picture every day for a week.

The exhibitors have seen in Goldwyn Week what Goldwyn designed that it should be—a chance for them to cash in on the great prestige which will accrue to the corporation and its product through the national advertising campaign being conducted in thirty magazines of big circulation for two special Rupert Hughes pictures, "The Old Nest" and "Dangerous Curve Ahead!" Goldwyn Week itself received great publicity in some of this special advertising of the two photoplays.

In addition to "The Old Nest" and "Dangerous Curve Ahead!", the list of fifth year productions available for Goldwyn Week include "The Night Rose," by Leroy Scott; "All's Fair in Love," by Thompson Buchanan; Tom Moore in Charles Kenyon's original screen story, "Beating the Game," etc.

Application for the special exhibitor aids for Goldwyn Week being prepared at headquarters has been so voluminous as to exceed the estimate for the original supply and additional quantities have had to be ordered.

"Molly O" Is Most Ambitious of All Sennett Productions

"Molly O," the Mack Sennett production announced for release on the fall schedule of Associated Producers, Inc., despite its huge cost, was not extravagantly produced, it is reported. The scope of it, as it was planned by Mr. Bennett, called for a cost that is four or five times greater than the actual outlay on advertised "lavish" productions, says A. P. Determined to make it a successor to "Mickey" that would eclipse that success as a box office attraction, Mr. Sennett planned big from the start and kept to that program.

The two first moves made by Mr. Sennett shouldered him with a great financial burden. Without attempting to negotiate with Mabel Normand, whom he had selected for the leading role, the producer telegraphed her an offer in entire keeping with the bigness he had planned for the production.

F. Richard Jones, director of "Mickey," was another person Sennett had decided upon. Jones was under contract to D. W. Griffith. Sennett went into negotiations for his services in the same big way that had characterized his treatment of Miss Normand, and within a few weeks Jones was back on the Sennett lot.

Experts were called in for the making of the settings. They were given carte blanche as to cost, but Sennett himself put on the restriction they were always to be kept within the bounds established by the theme of the story, and he supervised the plans to make certain that this edict was obeyed.

Buys Acord Films

Elk Photoplays announces the buying of the only Art Acord Features. "Fighting for Justice" is the name of the feature.

Mr. Exhibitor:

If you haven't a copy of Sargent's "Picture Theatre Advertising," you are missing a valuable book.

Coming—— An American Classic
"SHADOWS OF CONSCIENCE"
Starring RUSSELL SIMPSON Supported by a noted cast of players.
Produced by RUSSELL PRODUCTIONS, Inc.
Directed by John P. McCarthy
It's going to make new box office records

Live News from Everywhere

St. Louis

The beautiful new Wellston Theatre on Easton avenue in Wellston will throw open its doors to the public on September 7. An announcement to this effect has been made by Theodore Crilly, secretary and manager for the Wellston Theatre Company. The house seats 1,200 and cost $95,000. It is fire-proof and modern in every particular. The admissions will be 10 and 20 cents, with changes of program five times a week. Other officers of the company are Robert Smith, president, and Fred Robinson, treasurer.

* * *

R. E. Boswell of Independent Producers has departed for an extended auto trip through Southern Illinois. His gasoline buggy enables him to make many towns in a day.

* * *

Joseph Ryan of Associated Exhibitors was a visitor of the week.

* * *

Messrs. Wahl and Worcester of the Kil Kare Theatre, Wood River, Ill., were here the latter part of the week.

* * *

S. E. Pirtle, who owns a string of horses through Southern Illinois, was seen at Robertson-Cole headquarters. He came to arrange for his September bookings.

* * *

The premier of "The Four Horsemen" at the Shubert-Jefferson Theatre eclipsed the fondest expectations of Manager Charlie Werner for Metro Pictures here. The theatre was crowded to the doors while the press comments proclaimed the picture one of the greatest ever screened in St. Louis. Louis Kaliski, special representative for Metro, came to St. Louis especially to put the picture over.

Thomas B. Reid of the Reid, Yenn & Hayes circuit, Duquoin, was seen along Picture Row last Wednesday.

* * *

J. Foster of the Rees Theatre, Cairo, Ill., was another caller of the week.

* * *

John S. (Jack) Woody, general manager for Realart, spent three days here meeting the larger exhibitors of the territory. He left for Des Moines.

* * *

Guy Snow of the Grand Theatre, Fulton, Ky., came in to close contracts for his new fall pictures.

A SPLENDID 24-SHEET ON "THE OLD NEST"

Assistant Manager Ware of Vitagraph has departed for a tour of Indiana key cities in the interest of the latest Vitagraph serial, "Breaking Through," which features Wallace MacDonald and Carmel Myers.

* * *

J. Roberts of the Elks Theatre, Olney, Ill., was a caller of the week.

* * *

M. Horwitz, Bijou, Cairo, Ill., came in to give Manager Brient of Robertson-Cole a nice order.

EUGENE O'BRIEN IN THE SELZNICK PICTURE, "CLAY DOLLARS"

R. M. Stogsdill, Flora, Ill., spent one day here, calling on a number of exchanges in search of live subjects for his forthcoming programs.

* * *

Charles Werner of Metro visited Hannibal and Quincy, Ill., this week closing contracts for the showing of "The Four Horsemen." He also disposed of the entire 1921-22 program to C. E. Lily, manager of the Star Theatre, Hannibal, and the Belasco Theatre, Quincy.

* * *

Sol J. Hankin, president of Fine Art Pictures Corporation, announces that his company has secured the Southern Illinois and Eastern Missouri rights to "The Adventures of Tarzan."

* * *

The William Fox Liberty has reopened with "Over the Hill."

* * *

J. Schmidt of St. Jacobs, Ill., was a caller at Fine Art Pictures headquarters.

* * *

The new theatre at West Frankfort Heights, Ill., had its grand opening last Saturday night. Clara Kimball Young in "Mid Channel" was the attraction. This theatre is owned by Dr. Carlton and J. Bolin. It seats 650. It was equipped by the St. Louis Exhibitors Supply Company, having two Simplex machines, a Minusa curtain and other up-to-date equipment.

* * *

J. Reese, Regal Theatre, Wellsville, Mo., has purchased two G. E. Mazda outfits from the Exhibitors Supply Company.

* * *

A. C. Tuttle of the Just-a-Mere Theatre, Cuba, Mo., was a visitor of the week.

* * *

W. T. Holland of the Garden Theatre, Marion, Ill., was seen along Picture Row.

* * *

Tom Leonard of Pioneer is planning a drive on "Mystery Mind" during September. Among the houses which have booked it is the Columbia Theatre, which heretofore has refrained from showing serials.

* * *

J. Sidney Baker has gone to Kansas City, Mo., to attend the district gathering of First National executives. He was accompanied by Sam Henley and J. Goettler, road salesmen working out of the local office.

* * *

Fred G. Sliter, field manager for Associated First National, is spending several days in St. Louis. J. MacGowan, traveling auditor for First National, also was a visitor of the past week.

Kansas City

There will be a meeting of the executive committee of the Motion Picture Theatre Owners of Missouri and the Kansas State Exhibitors Association on Sunday, September 11, at the Hotel Baltimore. This is the day before the two-day joint convention of these two organizations is to be held.

* * *

The new Pantages Theatre opened in Kansas City on August 27. The theatre is a 3,000 seat house, costing approximately $900,000, and is said to be one of the most beautiful structures in this section of the country.

* * *

James M. White has been appointed manager of the local Fox office, succeeding John Payne, resigned. Mr. White came to Kansas City recently from the Washington branch as assistant manager. He has been connected with Fox for a number of years.

* * *

M. E. Williams has been elected vice-president of the Kansas City Film Board of Trade, to fill the vacancy left by Lynn S. Card, resigned.

* * *

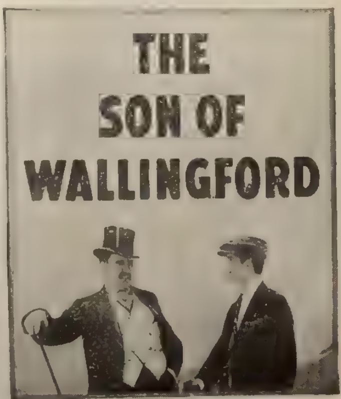
Herman Robbins, general sales manager of Fox, was in town recently.

* * *

T. F. Cole of the Cole Theatre Supply Company announces that a branch office of that company will soon be opened at Omaha. George W. Gurgess, representative, left recently to open up the branch.

* * *

Mr. Bierbusse of Oxford, Kansas, opened his new Strand Theatre with a full house.



Carl Whitney, who has been with the Kansas City Machine and Supply Company is now with the Cole Theatre Supply Company.

* * *

O. S. Whittaker is a new addition to the sales force of Associated Producers.

* * *

Cecil Maybery, Chicago manager for Goldwyn, spent few days in Kansas City visiting W. E. Truog, local Goldwyn manager.

* * *

C. E. Gaff is building a new theatre at Havensville, Kas. It is expected to be ready for use early this fall.

* * *

A new theatre will be opened at Blue Jacket, Okla., about September 8. S. H. North is the manager.

* * *

Bill Warner, who for the past few months has been manager of the Pittsburgh branch for the F. B. Warren Corporation, is back in this territory as special representative.

* * *

A. A. Jaecke of Herrington, Kas., has redecorated his Dreamland Theatre. He is also increasing the seating capacity of his roof garden airdome.

* * *

Charles N. Ewing has bought the Strand Theatre at Arkansas City from Mr. and Mrs. Baldridge.

* * *

Loew's Garden Theatre opened Sunday, September 4 for the fall and winter season. The same policy practiced at the theatre last year will prevail again this season. There will be five acts of vaudeville, a feature motion picture, a news weekly and comedies.

* * *

Visitors during the past week have been: J. O. Knost, Royal Theatre, Wichita; Lee Gunnison, Crystal Theatre, Atchison; Mr. Terry, Royal Theatre, Grain Valley, Mo.; Roy Spurlock, Star Theatre, St. Joseph, Mo.; J. J. Newcomb, Newk's Theatre, Burlington; L. L. Ware, Varsity Theatre, Lawrence; Fred Fees, Best and Orpheum Theatres, Parsons; William D. Fulton, Isis Theatre, Arkansas City, and Billy Wagner, Smark and Beldorf Theatres, Independence, Kas.

Canada

Jack Welch of the United Artists' staff, Winnipeg, has become the Western Canadian manager for Associated Producers.

Jack Fleming of the Vitagraph office in New York has been appointed representative in Western Canada for Vitagraph with headquarters at Winnipeg, in succession to Jack Droy, who has become Canadian general manager for Vitagraph, with offices at Toronto.

* * *

Jack Ward, formerly manager of the Province Theatre, Winnipeg, Manitoba, has been placed in charge of the new Allen Theatre in Winnipeg, succeeding Herbert Gage, who has resigned from the Allen organization and has returned to Toronto.

* * *

Arthur Callan, who was manager of F. G. Spencer's theatre in Fredericton, Nova Scotia, has been appointed manager of the St. John Opera House, St. John, N. B.

* * *

The Premier Theatre, Sherbrooke, Quebec, has changed hands, having been acquired from J. R. Duncan by Messrs. Singermann and Camlod. The Premier has been dark and, following the change in ownership, it has been refinished for the fall and winter seasons.

ARROW PRESENTS GRACE DAVISON IN "LOVE, HATE AND A WOMAN"

Indiana

The Luna Theatre, at Logansport, which has been closed throughout the summer months, was formally reopened on Friday, September 2. The policy of the theatre this year will be the same as last, motion pictures and vaudeville.

* * *

J. Henry Handelsman, Jr., son of the well-known theatre promoter, who is the lessee of the Oliver theatre at South Bend and organizer of the new Palace Theatre project of that city, has returned to South Bend after an extensive tour of the United States, during which the leading theatres of the east and west were visited. He will be associated with his father in the running of the new Palace theatre.

* * *

Admission prices at three Evansville theatres were changed recently. New prices at the Victory are 30 and 40 cents, whereas they have been 25 and 35 cents. Matinees, excepting Saturday and holidays, are as formerly—25 cents. The American and Strand theatres have made reductions of 10 and 5 cents. The new prices at the Strand are 20 and 25 cents, and at the American, 15 and 20 cents, war tax included. The increase at the Victory is due to the inauguration of a winter policy of vaudeville and pictures.

Philadelphia

The Capitol Theatre of Reading, recently taken over by the Stanley Company, is the largest theatre in that city and one of the most beautiful in the State. Another theatre which will be under the supervision of the Stanley Company will be the Rialto in Allentown.

* * *

W. J. Madison, who has returned from an extended tour of the State, representing the Metro, reports that the exhibitors are looking forward to a good season and has received bookings accordingly.

* * *

Oscar Libros of the National Poster Company has just returned from an extended tour of Europe. Mr. Libros while in Europe visited the Balkan States, Jugo Slavia, Italy, Switzerland and France. There is much need for the improvement of the motion picture industry abroad Mr. Libros stated, in many places.

* * *

Herbert Effinger of the Strand, Leader and the Sixty-ninth Street Theatres announces that beginning Labor Day admission at pre-war prices will prevail at all of his houses.

* * *

John Clark, manager of the Famous Players-Laskey Corporation, local exchange, announces the event of the Fourth Annual Paramount week beginning Labor Day, has been endorsed and booked up by more theatres in this territory than ever before. Coupled with the tremendous advertising campaign in newspapers and otherwise, a greater success is predicted than anytime heretofore.

Pittsburgh

Announcement was made Labor Day by Manager Abe Steinberg, of the S. & S. Film & Supply Company, Pittsburgh, that he had secured the services of C. C. McKibbin, formerly manager of the local Select branch to act in the capacity of sales manager for the state-right concern.

* * *

Richard F. Diffenderfer, Harry L. McIntyre and John T. Hoover have applied to the governor of Pennsylvania for a charter for the Main Amusement Co., which will operate a moving picture theatre here.

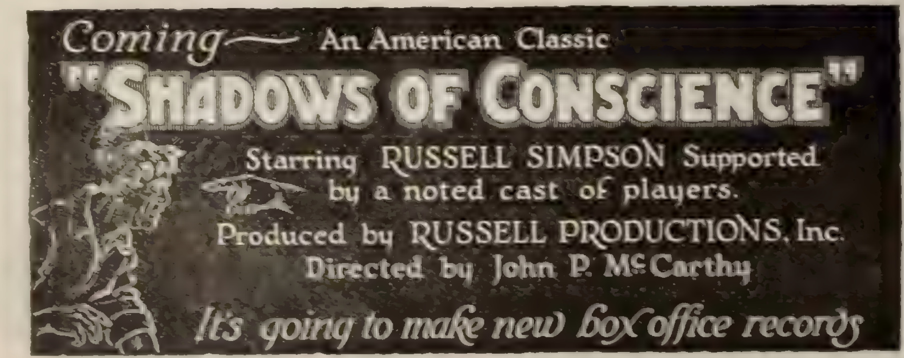
George Panagatocas has completed alterations of his Grand theatre, Johnstown's oldest moving picture house. The entire interior and reseating of both the first floor and balcony have been completed. The improvements have literally transformed the Main street playhouse. The theatre has been redecorated in light buff, with trimmings in a slightly darker shade of the same color. The bottom of the walls have been finished in imitation marble. The decorators have done an excellent job in the painting of the house, and the change increases noticeably the brightness and cheeriness of the theatre. The exterior of the house has also been repainted.

* * *

Bob Burns, the real estate man of Altoona, opened his new picture house at Bellwood, Pa., Wednesday, August 24 with a matinee. This is the first time in nine years that Bellwood has had a picture house, and Mr. Burns is to be congratulated on the beautiful little theatre he has erected for the pleasure loving people of this up-to-date town. The house has a seating capacity of about four hundred and is of brick and tile construction. We haven't the least doubt but what this theatre will be a success from the very start.

* * *

Blaine Wise, of the Arcade Theatre, Marianna, Pa., is some proud Papa. Yes, indeed, Wise is the father of an eight-pound boy. Film salesmen claim that he spends all his



Coming— An American Classic
"SHADOWS OF CONSCIENCE"
Starring RUSSELL SIMPSON Supported by a noted cast of players.
Produced by RUSSELL PRODUCTIONS, Inc.
Directed by John P. McCarthy
It's going to make new box office records

idle time in the close vicinity of this little wonderful fellow. We don't blame you, old top.

* * *

Messrs. Gorris and Frankos have closed their Grand theatre at McKeesport, for a period of several weeks, during which time the house will undergo extensive repairs. After the remodeling is completed, the owners say the Grand will be one of the prettiest houses in the territory.

Plans include the building of a new "Front" and the erection of a marquise over the sidewalk.

The opening day is October 1.

* * *

Field Carmichael took over the management of the Pittsburgh branch of the Select Pictures Corporation, Monday, August 29, succeeding C. C. McKibbin, who resigned.

Mr. Carmichael comes from Los Angeles where he managed the local Pathe office.

* * *

Sunday afternoon and evening, August 28, was the date of another big Universal picnic. On that day the employes of the Pittsburgh "Big U" branch, and their friends assembled at Wildwood, Pa., and had one grand time.

* * *

Victor B. Fisher, general manager of the Associated Photo-Plays, Inc., New York, spent a day in Pittsburgh recently.

* * *

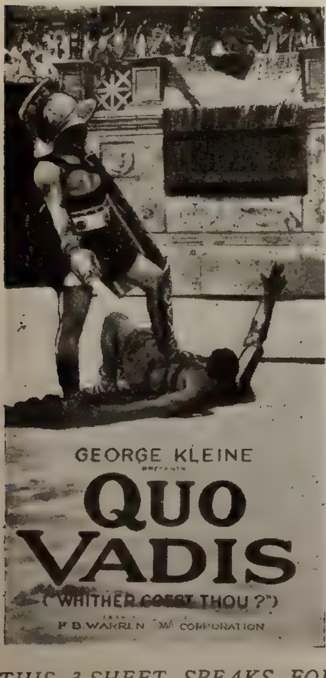
Samuel Sivitz, publicity manager for the Rowland & Clark Theatres, is confined to his bed with a serious illness. Latest reports state that he is much improved.

* * *

Rowland McCracken, who has been on the road for the Pittsburgh Metro branch during the Summer months, has returned to the Pierce School at Philadelphia, to resume his studies.

* * *

Harry Lande, manager of the Quality Film Corporation, has purchased a Lexington car, sport model. Who says there is no money in the film business?



THIS 3-SHEET SPEAKS FOR ITSELF

* * *

The employes of the Pathe exchange participated in a hayride Saturday night, August 27. The fun started with a chicken and waffle dinner, after which the ride was taken to Emsworth and return. The crowd pulled in at 5 a. m. Sunday morning, so they must have had a fine time.

* * *

Robert Caskey and William Farrell, formerly cashier and booker, respectively, at the Paramount exchange, have been transferred to the sales force.

Buffalo

E. J. Hayes, manager of the Buffalo First National office, has returned from New York bubbling over with enthusiasm over the big deals being launched by his company. Mr. Hayes has made two trips to Gotham in the past week. George Blackmon and H. L. Levvy, salesmen, accompanied him on the last trip. Conferences were held with R. H. Clark, general manager of the New York exchange. The sales contest is over and Mr. Hayes is confident that the Buffalo office has won one of the big prizes. Mr. Levvy has closed a circuit of four big houses in Rochester and business is coming in in car load lots. On his return from New York, Mr. Hayes announced that there will be a big convention of franchise holders in New York next month.

So many things are happening in First National affairs these days that Mr. Hayes has put up a Daily Bulletin Board in the Buffalo office, where he places all telegrams and news from the Gotham headquarters. The board is always filled. A large board containing all the names of franchise holders has also been placed in the office. This also is about filled up.

* * *

Another Buffalo theatre has been entered by burglars. This time it is the Ellen Terry, one of the houses in the General Theatres Corporation chain. Forcing a side door in the house at Grant and Potomac, burglars gained entrance, knocked the combination off the safe and made a getaway with $75 in coin of the realm.

* * *

Bruce Fowler, manager of the Elmwood Theatre, is an excellent manager. However he is taking a chance on damaging his reputation when he begins to dally in poetry. On the front page of this week's Elmwood program we find:

Filmdom's Stars,
And the Camera Man's Art
Make Strong Appeal
To Everyone's Heart.

And they're shooting miners in Mingo! Better send a sniper to Buffalo.

* * *

Messrs. Hall and Haney of the South Park Amusement Company, operating the Maxine and Capitol theatres in Buffalo's South Park district, believe in publicity. They are taking large ads in the South Buffalo News and are getting stories and cuts all over the neighborhood sheet. The Cazenovia Theatre is also taking advantage of this excellent vicinity paper.

SCENE FROM "QUO VADIS," RELEASED BY F. B. WARREN CORPORATION

Robert Long, formerly a member of the Regent Theatre staff, has taken over the Walden Avenue Theatre, which he has re-opened after extensive alterations.

* * *

There be busy days at the Buffalo Paramount exchange. Fourth Annual Paramount week and the large number of super-specials have combined to bring business in with a rush. Manager Allan Moritz announces several changes in the staff. Lester Wolfe, formerly with Robbins and Selznick, has been assigned to the Southern Tier district. Frank Scully, who for a year has been connected with the local office, has resigned to take over the management of the United Artists' exchange in New Haven, his home town. E. M. Kempner, a graduate of the sales school, is now covering the Buffalo territory. Mr. Moritz is expecting one of the big prizes for business received during the Paramount week. He reports a thirty-five per cent increase over last year and 165 houses showing his company's productions during the week.

* * *

Loew's State Theatre, Buffalo's newest house, will open to the public on Saturday, October 15. Marcus Loew is expected in town in a few days to look over the elaborate structure on Main street.

* * *

M. A, Chase, managr of the Universal exchange, has been confined to his home on account of illness. He is suffering from a nervous breakdown.

* * *

Henry W. Kahn, Metro manager, reports unusual success in the exhibition of "The Four Horsemen of the Apocalypse," in the territory. The production began a run at the International Theatre, Niagara Falls, Sunday, September 4. W. M. Cusack is acting as business manager for the picture in this stick of the woods. Mr. Kahn reports the production doing capacity at a four-week run at the Crescent Theatre, Syracuse. It opens at the Loew Star in Rochester, September 10.

Charles Bowe, formerly maanger of the Lyric Theatre, has succeeded Al. Beckerich, as manager of the Olympic Theatre. Mr. Beckerich is planning to open a vaudeville booking agency in Buffalo.

* * *

W. A. V. Mack, manager of the Buffalo Pathe office, reports the biggest business in the history of the exchange during the week of August 29. This record was helped along by the big bookings on the new Harold Lloyd comedy and the Hurricane Hutch serial. Fenton Laylor, salesman, has returned from a vacation and is gathering in "Hutch" contracts. Mr. Mack held a big screening party on the serial in the Elmwood Theatre Wednesday, August 31, and in the Victoria Theatre, Rochester the same evening. Five Rochester theatres have booked "Hutch."

(Continued on page 315)

"Musketeers" Western Opening as Big a Triumph as in East

Douglas Fairbanks' "The Three Muskeeters" was the same cyclonic success at its opening in Los Angeles as it was when the picture took New York by storm at the Lyric Theatre two weeks ago. Incidentally, the "standing room only" sign has been hung up at every performance at the Lyric since its opening.

The film colony of Los Angeles, exhibitors of the West, newspaper critics and the public were unanimous in their praise. The picture is being shown at the Mission Theatre in Los Angeles. Immediately after the first performance, Harry David, managing director, wired Fairbanks as follows:

"You should have been here. Every other notable in society and filmdom was present. Never in my career as an exhibitor have I had the honor of being host to such an enthusiastic audience. I stand with the public in my gratitude to you for such a masterpiece."

The first report of the reception of the picture in Los Angeles that Mr. Fairbanks received was from Mark Larkin, his publicity manager, who in his wire said: "Public took to 'Musketeers' with open arms. Knocked them for a goal. Harry David expects to run it until he is so old his beard drags on the ground. Reviews says picture is absolutely flawless and herald it as greatest cinema achievement. Florence Lawrence says in Examiner that picture marks your entrance into realm of classics."

Begins Making "White Hands" in Vicinity of San Francisco

"For five years I have been hammering at people about San Francisco as a film centre," said Hobart Bosworth, now busy with scenes for his first picture to be made at the Pacific Studios in San Mateo.

Bosworth is now making a picture called "White Hands," written by C. Gardner Sullivan, to be directed by Lambert Hillyer, for the Graf Productions. "White Hands" will be released by the F. B. Warren Corporation. Mr. Warren, head of the Warren Corporation, returned recently from San Francisco, where he reports that "White Hands" will be the cinema sensation of the coming year.

Bosworth has long been impressed with the picture possibilities of the Bay cities and has continually stated, not only to producers, but to prominent business men, that, all things being taken into consideration, the country around San Francisco has as much right to claim picture companies as the communities around Los Angeles.

Mary Pickford to Open Her Film in Theatre Next Door to "Doug"

On top of the film history made two weeks ago with the premier of "The Three Muskeeters" at the Lyric Theatre, comes an announcement that adds a new chapter to the remarkable domestic partnership and professional "rivalry" of Mary Pickford and Douglas Fairbanks. For Mary is going to give her new film, "Little Lord Fauntleroy," a Broadway debut in a theatre right next door to the one where Fairbanks is enjoying a run to capacity business.

"Little Lord Fauntleroy," the Frances Hodgson Burnett story which Mary Pickford is bringing to the screen, will open at the Apollo Theatre, on Forty-second street and Broadway, on the evening of Thursday, September 15. This, like "The Three Muskeeters," will be an offering of super-feature length, and will be shown in about ten reels. In it Miss Pickford plays the child role of Cedric, the little Lord ,and also the adult role of "Dearest," the little boy's mother.

Federated Gets Great Business for September

First reports on business for Independence Month have just been received by Federated Film Exchanges of America, Inc., from its thirty-one branches throughout the country. The reports, without exception, show a great increase in bookings, much greater than the ordinary fall briskness, indicating both that exhibitors are favoring the leading independents, and that business generally in the industry is on the mend.

One of the busiest of the Federated exchanges is also the newest—the branch office just opened in Pittsburgh by Harry Charnas.

New Interest in Arliss' "Devil"

Associated Exhibitors reports a flood of re-bookings on "The Devil," the first of George Arliss' successful stage plays to be transferred to the screen, with the noted actor in the role he made famous. Now that he has achieved a second triumph in "Disraeli," it is not surprising that exhibitors have turned again to "The Devil."

To Finish "Atheist" This Week; Premiere Showed Drawing Power

"The Atheist," a super production, will be completed this coming week, according to a statement issued today by the president of the United States Moving Pictures Corporation, James W. Martin. The film had its premier recently in Cumberland, Md., at the Maryland Theatre where it exceeded the drawing power, it is said, of "Mickey" and "Way Down East."

"The Atheist" is an original story by Garfield Thompson, directed by Joseph Levering in co-operation with the author and Herbert L. Messmore. The cast includes Belle Bennett, Walter Ringham, Jean Robertson, Logan Paul, May Kitson, James McDuff, Denton Vane, and the child actress, Rita Rogan.

The Russell Clark Sales Syndicate is handling the feature. It is understood that negotiations are under way for a Broadway house, so that the picture may obtain a Broadway run.

Fairbanks Picture Breaking Records in San Francisco

The same story that was told the day following the opening of "The Three Muskeeters" at the Lyric Theatre in New York, the Randolph Theatre in Chicago and the Mission Theatre in Los Angeles, was told this week of the premier of the picture at the Strand Theatre in San Francisco, in a telegram from M. L. Markowitz, managing director, to Hiram Abrams, president of United Artists.

The message was as follows: "Tremendous crowds breaking all previous house records. Packed theatre and lobby all day and evening. People fighting their way to box office necessitated calling for police protection. Unanimous opinion of everybody is that "The Three Muskeeters" is the greatest production they have seen in years."

Hearst Books Five A. P. Productions

Five productions distributed by Associated Producers, Inc., have been bought for one of the most unusual picture theatres in the country, according to word received from the Los Angeles exchange by General Manager Al Lichtman. They will be shown in the private theatre maintained by William Randolph Heart on his ranch at San Simeon, Calif.

The productions are "The Ten Dollar Raise," produced by U. L. Frothingham; "Home Talent," produced by Mack Sennett; two Mack Sennett two-reel comedies, "Made in the Kitchen," and "She Sighed by the Seaside," and the first of the Ben Turpin-Mack Sennett comedies, "Love's Outcast."

Margaret Loomis Is Added to Cast

Rex Ingram has added to his cast for "Turn to the Right," Margaret Loomis, formerly with Ruth St. Denis's company of dancers, and later seen on the screen in support of several Paramount stars. Mr. Ingram is at present translating into pictures the John Golden stage success, by Winchell Smith and Jack Hazzard, at the Metro studios in Hollywood.

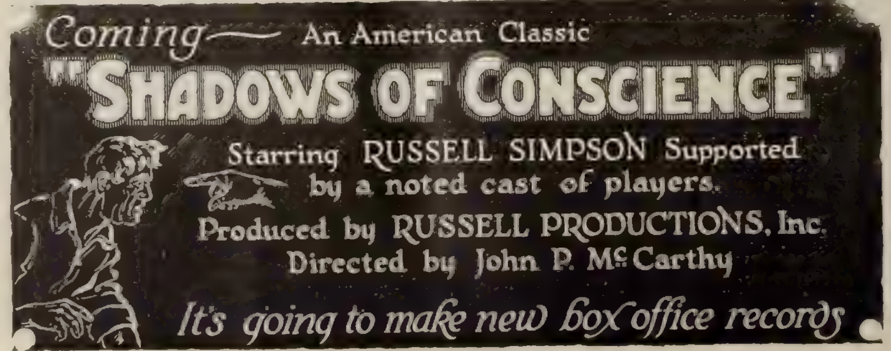
Bebe Daniels In Coming Picture

The thirteenth current season's Realart picture, starring Bebe Daniels, will be directed by Chester M. Franklin.

Edward Sutherland, who played opposite May McAvoy in "Everything for Sale," will be her leading man.

Tie-Up Brings Wide Approval

Leading exhibitors of the country who have booked Lois Weber's production, "The Blot," for an early showing are keenly enthusiastic, it is said, over the Warren Corporation-Parker Pen Company tie-up to be used in exploiting this picture.


Coming—— An American Classic
"SHADOWS OF CONSCIENCE"
Starring RUSSELL SIMPSON Supported by a noted cast of players.
Produced by RUSSELL PRODUCTIONS, Inc.
Directed by John P. McCarthy
It's going to make new box office records

(*Continued from page* 313)

Baltimore

With D. W. Griffith's "Way Down East" attracting great crowds, the New Theatre, 210 West Lexington street, reopened to the public on Labor Day at 11 A. M., under the supervising management of William M. Whitehurst and the resident management of William E. Stumpf. Approximately $15,000 was spent on the extensive renovations and remodeling work. The walls of the foyer are decorated in a rich Caen stone effect, while the paneled woodwork of the sub-foyer has been done over in a soft tone of grey. These colors contrast agreeably with the mahogany-colored doors and the carpet of a dark tone of old rose. Furniture to match the carpet and two large Japanese lanterns, which throw out a subdued light of old rose, also add harmony to the scene. All the lighting fixtures have been newly installed and are covered by Japanese old rose silk shades in the auditorium. The walls have been enriched by a French grey damask effect which blends with the ceiling decorations. Large, comfortable seats, upholstered in blue velour, have been installed in the entire playhouse.

* * *

The Strand Theatre, 406 North Howard street, was reopened on Labor Day with "Foolish Matrons." It is under the management of Bernard Depkin, Jr., and has been thoroughly renovated. The colors used in the auditorium are grey and ivory and the doors have been painted mahogany.

* * *

Two ordinances have been signed by Mayor William F. Broening, one of which permits an addition to be made to the Ideal Theatre, 903 West Thirty-sixth street, Hampden, by the Ideal Theatre Company, of which Julius Goodman is manager. The other gives permission to August Maltham to erect a picture theatre at North and Pennsylvania avenues.

* * *

The Arcade Theatre, Muir and Race streets, Cambridge, Md., was opened on September 2 under the management of Lee W. Insley, of Salisbury, Md. This playhouse seats about 1,100 and is part of the brick building which has offices on the ground floor and apartments on the second. The rest of the building is still under construction.

* * *

Fire which caused damages amounting to about $200 broke out in the projection room of the Echo Theatre, 124 East Fort avenue, on Tuesday afternoon, August 30. Charles Waghelstein, the manager; his son, Hyman; Louis Myer, the ticket taker, and William Ribakoff had inflamed eyes from the smoke. It was put out by a hand extinguisher and was caused when the film broke and stuck in the machine.

* * *

Ralph W. Thayer, formerly associated with D. W. Griffith, has now become associated with the Century Theatre, as the resident manager, succeeding Chris Evensen.

* * *

John J. Carlin, a director of the Circle Theatre Company, and owner of Carlin's Amusement Park, with his wife and two children are taking a vacation at Atlantic City. They are stopping at the Ambassador Hotel and probably will not return until the middle of September.

* * *

Mrs. Florence H. Price, mother of Arthur B. Price, manager of the Aurora and Blue Mouse theatres; Frank Price, assistant manager of the Rivoli Theatre, and E. R. Price, also in the film business, died at her residence on September 3 at the age of 63. The funeral took place on September 5 and the interment was in Druid Ridge Cemetery.

* * *

The proposed Washington Theatre for colored people, which Joseph Schwaber planned to build at 817-19 Pennsylvania avenue, will not be constructed. In its place Mr. Schwaber intends to erect a two-story office and store building.

* * *

Wallace High has made application to the mayor and city council for permission to erect a picture theatre at 924-26 South Sharp street, to measure 29.6 by 155 feet, and to cost approximately $15,000. The building is to be of brick and one story.

HARRY CAREY IN THE UNIVERSAL-JEWEL, "THE FOX"

Dallas

Southern Enterprises will open the Capitol Theatre, formerly the Old Majestic Theatre, Monday, September 17, with a Broadway stock company. This theatre will make the seventh under the supervision of Southern Enterprises.

Allen T. Morrison, assistant general manager of Southern Enterprises, has been in New York for several weeks selecting new scenery and decoration for the theatre.

The players will start rehearsals on Sept. 9. New carpets and draperies will be installed.

Carl Peters, formerly manager of the Jefferson Theatre, will be house manager of the Jefferson Theatre, will be house manager of the Capitol. Floyd Stuart will be supervisor.

* * *

Mayor Sawnie Aldredge appointed, and the City Commission approved, Henry Putz, J. J. Schaffer and Henry Garrett to the new board of Examiners of Motion Picture Operators.

Putz is a veteran motion picture man, and has had charge of the city's free motion pictures in the public parks since they started.

J. J. Schaffer is president of the local operators' union and is an operator of many years' experience.

The old board was dismissed recently because of alleged unfairness to open shop operators whom theatre managers had brought to the city, when the union operators threatened to strike over a reduction in wages.

* * *

Ed Foy, Sr., president of Foy's Theatres, has signed a contract with R. I. Brown, manager of Select Pictures Exchange, for first-run rights to Selznick releases, starring Eleaine Hammerstein, Owen Moore, Conway Tearle and Eugene O'Brien. These pictures will be shown exclusively at Foy's Neighborhood Theatres.

When the new Parkway Theatre, which Mr. Foy has built recently, opens September 15, an outlet will be provided for Metro and Vitagraph stars. Foy is considering changing the policy of the five other theatres which he controls. They have been showing the same pictures at each house during one week. By October, possibly, different pictures will be shown at all the theatres.

* * *

Figures gotten up by City Park Director W. J. Jacoby of Dallas show that during the present summer season more than 1,000,000 people have attended 1200 free movie shows held in seventeen city parks.

The number of people for the year of 1921 exceeded the figures for last year by nearly 100,000. Plans are already being laid for next year.

Roscoe Arbuckle in a New Comedy

If novelty is what the world is seeking in its screen fare, then, according to James Cruze, who is to direct the picture, Roscoe (Fatty) Arbuckle's next Paramount star film will be a whole meal in itself.

No permanent title has been chosen for this comedy but temporarily it is called "The Melancholy Spirit" and deals, it is said, with a most original and startling conception concerning the exchanging of souls, or rather, the possibility of a soul leaving one body and another entering.

Has Signed for Sixteen Releases

One of the most enthusiastic supporters of the W. W. Hodkinson Corporation and of Mr. Hodkinson, its President, is Mr. Howard J. Smith of the Palace Theatre, Buffalo, New York.

Mr. Smith has played practically every Hodkinson release in the past, and that he intends to do so in the future is evidenced by the fact that he has just signed the new "Backbone Service" which covers the next sixteen Hodkinson releases, among which, it is said, will be included some of the biggest pictures that the screen has ever known.

Loew House Books "Peaceful Alley"

"Peaceful Alley," the first Federated-Monty Banks comedy to be completed, played last week at the new Loew's State Theatre, being among the first short subjects booked for this theatre.

This is the first showing of "Peaceful Alley" in New York City, but the super-comedy, by a novel method, had already been tried out "on the road" and been extremely well received.

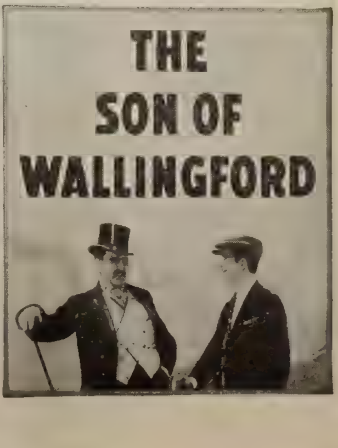
Santschi Star in Coming Picture

"Mother O' Dreams" is the title of the next western two-reel drama starring Tom Santschi, which Pathe has scheduled for release the week of September 18. Carefully chosen locations of the rolling western country and a splendid cast in support of the virile star make this offering one of the strongest of the series, it is said.

Ruth Stonehouse plays opposite Mr. Santschi.

"Quo Vadis" May Be a Road Show

Following the success scored in San Francisco at the Savoy Theatre, the F. B. Warren Corporation may play the revival of George Kliene's "Quo Vadis" in several "legitimate" theatres of the country as a big road attraction with special orchestra and effects, as produced at the Astor Theatre in New York and McVicker's Theatre in Chicago in 1913, the year this spectacle grossed over two million dollars.



Garson Completes New Production Starring Clara Kimball Young

News has just reached the Equity offices in New York that Harry Garson has completed a big new Clara Kimball Young picture that promises to over-shadow any picture in which Miss Young has appeared in many months. Garson says this picture looks like a box office smash right from the jump.

The stills show scenes taken at specially constructed milk stations from which, as the story goes, the poor of the big city are supplied with milk at rates that make the milk trust fighting mad. The big shots in the trial scenes in the specially constructed court room are said to be the best that the Garson studios have ever turned out. In the night scenes and street scenes the mobs were expertly handled, it is stated

Throughout the whole story groups of children from tiny tots to larger youngsters appear, and these, Director Garson says, will make some of the finest "kid" shots the screen has seen in years.

The story deals with the fight put up by Clara Kimball Young to save Craig Dunlap (Sherman Lowell) from ruin brought about by the chicanery and thievery of his irresponsible wife. In no picture in a long time has Miss Young such splendid opportunity to show her emotional acting as in this, according to reports.

"We worked all through the hottest season of the year," said Harry Garson, "under unusual difficulties because of the high temperature but the very heat itself brought out the effects we were after.

"These effects will be instantly recognizable on the screen. While players and staff were suffering we had to get the stuff while the getting was good and we stayed on the job and got them."

Miss Young and cast, including many of the staff at the Garson studios, took a vacation immediately after the production was finished. Included in the cast are such players as Lowell Sherman, of Griffith's "Way Down East"; William Carleton, little Jean Carpenter, child prodigy who played in Mary Pickford's "Through the Back Door"; Edward M. Kimball, Dulcie Cooper and many others.

The release date of this new picture has not yet been announced and neither as yet has the title been decided on. Both, Equity states, will be made shortly.

Omar Comedies Enters the Field

The first two Omar Comedies produced by the Bert Fassio Company, under direction of Jack O'Neill, are now ready for the screen and work has been started on the third in the new studio of the Precision Pictures Corporation at Landsdowne, Pa. The company is specializing on high-class, snappy two-reel comedies, with novel situations. Omar comedies featuring Bert Fassio and Lester A. Michael is president of Precision Pictures Corporation.

Premiere in Boston

Announcement is made by W. Ray Johnston, vice-president of the Arrow Film Corporation, that the world's premiere of the Grace Davison feature, "Love, Hate and a Woman," was given in Boston on Labor Day at the Boston Theatre. Charles Harris has closed a contract with Herman Rifkin, president of the Eastern Film Corporation of Boston, providing for a run.

Doing Great Work

The sales staff of the Elk Photoplays, Inc., is doing great work, it is said; contracts on "Narayana," "False Women," Al Hart features, as well as on Shirley Mason, Viola Dana, Catherine Calvert and Edith Hallor, films are coming in in large numbers, it is reported.

Contracts Come In

By the way the contracts are coming in to the Elk Photoplays on the series of seven Al Hart western features it looks as if this series of features will be one of the most popular ones of the season, the producers say.

Ninety Per Cent of Territory Is Already Sold on Guinan Series

With the closing of contracts with exchanges in the Middle West, Northwest and Southwest for further blocks of territory, Texas Guinan Productions announce that, within thirty days from the inauguration of their advertising campaign, ninety per cent of the territory of the United States has been disposed of on their first series of twelve two-reel Western and Northwestern productions, which are to be released one every two weeks, beginning October 1.

Among the exchanges which have recently closed for the Guinan productions are: the Crescent Film Company of Kansas City, Federated Film Exchange of Omaha, Peacock Productions, Incorporated, of Kansas City.

"The selling of the Texas Guinan productions for practically the entire United States within this brief period," stated an official of the company, "to exchanges selected as particularly well equipped to handle our productions, we believe is an accomplishment that has not been heretofore equalled in the state right field. Instead of finding state right market depressed, we have met with the liveliest interest on the part of exchanges."

It is stated that the advertising department of the new organization will devote more money and effort to exploit these productions than has ever before been expended on two-reel subjects, and trade paper advertising will continue for twelve months after all territory has been sold.

Miss Texas Guinan has arrived at Los Angeles from her New York home and the work of filming the first story has already begun at the West Coast studio.

Mailing Publicity

The Elk Photoplays and its whole staff of salesmen and clerical workers are engaged in mailing letters, postals and large quantities of publicity and advertising matter to the exhibitors of Greater New York and Northern Jersey.

Pat Rooney Dances in Pathe Review

Exhibitors are promised a group of all-star features in Pathe Review No. 121, to be released by Pathe September 18, making the current issue of the screen magazine one of the most entertaining and interesting offerings yet presented. Pat Rooney himself contributes a colorful terpsicorean novelty in "Jiggin' on the Old Sod," interpreted from the drawing by Julian Ollendorff. It can be said without fear of contradiction that Rooney, who recently starred in his own Broadway production, "Love Birds," is one of the few dancers in this country to be able to give a correct interpretation of the genuine Irish jig.

A slow-motion exposition of famous western rope tricks is presented by Novagraph in "The Cowboys 'Catch-'Em-All'." All the different stunts performed by the punchers around their bunk-houses are shown; and not only that, but also slowed down to eight times less than normal speed, so that the eye is able to fathom out every intricacy of the performer's skill.

"The Pups of Paris" is a fashion revue from the Doglands of fashionable Paris. The different stylish mademoiselles of the French capitol are seen promenading the Parisian boulevard with their favorite pet. The offering also gives a fashion revue of the latest thing in gowns.

CONWAY TEARLE IN SELZNICK'S "AFTER MIDNIGHT"

WM. FOX PRESENTS CLYDE COOK IN "THE TOREADOR"

Newest Reviews and Comments

"Beyond"

Ethel Clayton Displays Deep Emotional Power in Spiritistic Story Produced by William D. Taylor for Paramount

Reviewed by Edward Weitzel.

Anyone in sympathy with spiritualism will take special interest in "Beyond," written by the English dramatist Henry Arthur Jones, and produced by William D. Taylor for Paramount, with Ethel Clayton in the leading role. The author has based his plot upon the hypothesis that the spirits of the dead come back to earth to warn and to aid their loved ones. The material for the story is generally interesting but the big dramatic points seem to miss fire and the death of the second wife a trick of the dramatist's to bring about a happy ending. Through the fault of either the director or the actors, the news that Geoffrey Southerne's wife has been lost at sea does not drive home as it should, and there is a feeling of perfunctoriness about most of the complications.

The production is rich in handsome interiors and scenes of English country life. Ethel Clayton, in spite of this somewhat unsatisfactory blending of the real with the unreal, manages to display deep emotional power as Avis Langley, the girl whose dead mother keeps urging her to watch over and help her erring brother. Miss Clayton is particularly appealing in her denotement of the strong unselfish love Avis bears her husband. Winifred Kingston brings out the character of the impulsive but practical Viva Newmarch with admirable effect. The other members of the cast are of good calibre.

The Cast

Avis Langley	Ethel Clayton
Geoffrey Southerne	Charles Meredith
Alec Langley	Earl Schenck
Mrs. Langley	Fontaine LaRue
Viva Newmarch	Winifred Kingston
Bessie Ackroyd	Lillian Rich
Samuel Ackroyd	Charles French
Wilfred Southerne	Spottiswoode Aitken
Dr. Newmarch	Herbert Fortier

From the story, "The Lifted Veil," by Henry Arthur Jones.
Scenario by Julia Crawford Ivers.
Directed by William D. Taylor.

The Story

On her death bed, the mother of Avis Langley begs her to watch over her wayward twin brother, Alec. Just before Avis is married to Geoffrey Southerne, her brother disappears. The spirit of Mrs. Langley comes to her daughter and reminds her of her promise. Later, Samuel Ackroyd, from New Zealand, calls at the Southerne's home and explains that Alec, who was engaged to his daughter, Bessie, has taken to drinking again and has disappeared. Avis goes to New Zealand, finds Alec, gets him to reform, sees him married to Bessie, and sails for home. The steamer is burned at sea, and Avis is the only survivor. She is washed ashore on a small island and is not able to reach England for over a year. In the meantime her husband, believing her dead, has married again. Geoffrey is still true in his heart to Avis, but she believes he loves the woman who has taken her place better than he loved her. She refuses to let him know that she is alive, until the accidental death of the second Mrs. Southerne brings about the reunion of the unhappy pair.

Program and Exploitation Catchlines:

"Beyond," A Story With a Strong Spiritualistic Basis, Gives Ethel Clayton a Chance to Display Deep Emotional Power.

Exploitation Angles: After Miss Clayton, hook this to the spiritism angle and appeal to those who follow the new thought. Do it in a dignified way that will not offend, and play hard on the name of the author.

"Room and Board"

Agreeable Romance, Produced by Realart, Proves Artistic Advancement of Constance Binney

Reviewed by Edward Weitzel.

Binney fans are going to have a strong liking for "Room and Board." This agreeable romance, produced by Realart, proves the artistic advancement of Constance Binney. The story is just such a tale of upper class Irish society as those with which the "Duchess" delighted the mothers and daughters of forty years ago. There is nothing subtle about it, and everyone knows how it is going to end when the lovely mistress of the dilapidated castle passes herself off as her own maid, after the wealthy young American has rented the place. The complications that follow are all just as you want them. You see the handsome and hefty son of Uncle Sam seize the insolent offspring of the scheming Roach and throw him bodily through the front door, and you know that the spirit of romance is still strong within you. The production is admirable, the interiors and exteriors of the castle being quite the real thing.

But it is Constance Binney who gives the picture its most pleasing feature. This young actress is making rapid strides in the art of being natural before the camera, and her charm of person makes the rest of the battle an easy one for her. Tom Corrigan is a satisfying hero from the U. S. A., and the other members of the supporting company give a good account of themselves.

The Cast

Lady Noreen	Constance Binney
Terrence O'Brien	Tom Carrigan
Ephraim Roach	Malcolm Bradley
Desmond Roach	Arthur Housman
Robert Osborne	Jed Prouty
Mary	Blanche Craig
Ryan	Ben Hendricks, Jr.
Leila	Ellen Cassidy
The Earl of Kildoran	Arthur Barry

Story by Charles E. Whittaker.
Scenario by Donnah Darrell.
Directed by Alan Crosland.
Cameraman, George Folsey.

The Story

The father of Lady Noreen of Kildoran is killed during a fox hunt, and his daughter is left to struggle against the debts of the estate and the dilapidated condition of the castle. Ephraim Roach and his son, Desmond, are scheming to get Lady Noreen to marry the younger Roach, but she has no use for the young man. As the only available means of raising money Lady Noreen rents the castle and servants to a wealthy young American, pretending that she is only a house maid and that her mistress has gone to the south of France. The American, whose name is Terrence O'Brien and who is a distant cousin of Noreen's, proves to be a handy fellow and mends the hot water system and the rooms. The arrival of Robert Osborne and his sister, Leila, make it clear that the young woman expects to marry Terrence. This does not suit Noreen, who has commenced to take more than a passing interest in her lodger. She contrives to make things uncomfortable for the haughty Miss Leila and upsets her chances of becoming Mrs. Terrence O'Brien. Long before her lodger has prevented the Roaches from gaining possession of the castle and has thrown the son of the family through the front door, Noreen has concluded that she is in love with Terrence herself. This exactly suits Mr. Terrence and, being Irish by descent, he speaks right out and says so.

Exploitation Angles: In selling Miss Binney, don't overlook Tom Carrigan, for he has a good following. Sell the play itself, for you can make new friends for the star. If you are in a lodging house district, get up special room and board signs for the landladies. It will beat window cards for just once.

"God's Crucible"

Ernest Shipman's Production of Ralph Connor's Story, "The Foreigner," Has Scenic Beauty and an Excellent Cast

Reviewed by Edward Weitzel.

Like all novels done into screen form, "The Foreigner," produced by Ernest Shipman, under the title of "God's Crucible," is weighed down with characters and complications. Most of the material taken from the Connor story is excellent in itself, but there is too much of it, and the scenario writer and the director have frequently turned it into bald melodrama that is not in harmony with the spirit of the original work. The titles are often cheaply sensational, and there is an unevenness about the picture which might easily have been avoided. In spite of this, the serious purpose of the author in writing the story is apparent, and there is a vitality to the picture which will win it many friends.

Care has been taken to have the local color correct, and there are many beautiful scenes. The cast is excellent. Wilton Lackaye is not the best selection possible for Michael Kalmar, the part not suiting him temperamentally, but his commanding presence and technical adroitness are greatly in his favor. Gaston Glass as Ivan Kalmar, Edna Shipman as Irma Kalmar and Edward Elkas as Portnoff, are mong the best of the several impersonations. Kate Price as Norah Fitzpatrick is amusing, but it is not at all necessary to exhibit her at her bath. It is quality and not quantity that makes a bathing beauty.

The Cast

Michael Kalmar	Wilton Lackaye
Ivan Kalmar	Gaston Glass
Irma Kalmar	Edna Shipman
Their Servant	Ann Sutherland
Sir Robert Mencies	Bigelow Cooper
Marjorie, his Daughter	Gladys Coburn
Mortimer Staunton	Bradley Barker
Makaroff	William Colvin
Jack French	Robert Haines
Jack French's Servant	Jules Cowles
Portnoff	Edward Elkas
Norah Fitzpatrick	Kate Price

Directed by Henry MacRae.
Length, 5.

The Story

Michael Kalmar is jailed in Russia for political reasons, and his children, Ivan and Irma, are forced to flee to Winnipeg. Here they meet Makaroff, who hates their father. Ivan attracts the attention of Sir Robert Mencie's daughter, Marjorie, by his masterly playing of the violin, and incurs the enmity of Mortimer Stanton, District Attorney of Winnipeg, who is in love with Miss Mencies. Staunton insults Ivan and makes him feel that he is "A Foreigner."

At a gathering at the house of Makaroff, Irma is insulted. A fight follows, the lights go out and the insulter is slain. Ivan is accused of the murder and put on trial. Michael Kalmar, who has arrived in Winnipeg, announces that he killed his daughter's insulter. Ivan is released and his father is sent to prison. Young Kalmar becomes the foreman of a coal mine owned by Jack French. An attempt is made by Makaroff to steal the mine. When he fails, he tries to blow up all of his enemies and is himself killed. It turns out that Irma's insulter was killed by a family servant of the Kalmar's. Michael is released from prison, and Ivan and Marjorie become engaged.

Program and Exploitation Catchlines:

"God's Crucible" Is Another Powerful Story by the Author of "The Sky Pilot," and Is Acted by a Strong Cast.

Exploitation Angles: Play up the cast generally, but stress Lackaye, who is known even in the small towns. Sell the actor rather than his acting. The cast angle is your strongest angle, for many popular players are engaged.

Newest Reviews and Comments

"The Rowdy"

Gladys Walton as Attractive as Ever in Universal Picture That Has Weak Story

Reviewed by Fritz Tidden.

As a delineator of child roles, Gladys Walton has few equals. Her piquant charm and untheatrical youthfulness seem rather refreshing after the frequent exhibits of mature matrons trying to act little girl parts that a reviewer is called upon to witness. That is why even an unsusceptible person might call her great or say she is the nearest approach to Mary Pickford in playing child roles.

However, all this talent is quite thrown away on a story that is both weak and composed of a bag of old tricks. To prove the point it would necessitate cataloguing all the old friends—the long lost rich daughter, raised from a waif by a poor family (even though there is a trick ending), the locket, the storm at sea, the ingenue marooned on a boat with the heavy, the "society" aunts, the city feller rejected for the sailor, and all of them. These are knit together smoothly enough into an easy running continuity, but the obviousness of the story from the start to finish robs it of what vitality it might have. The drama is not of plot but of incident, which gives the appearance of having it dragged in to make occasional excitement. And this ingredient consists principally of fights—attacks on the girl by over amorous gentlemen who mean no good to her, and the subsequent rescues by some other man. Considering what he had to work upon, the director has performed his duties extremely well. He has injected some neat little bits of real life into the thing.

The Cast

Capt. Dan Purcell	Rex Roselli
Mrs. Purcell	Anna Hernandez
Kit Purcell	Gladys Walton
Pete Curry	C. B. Murphy
Burt Kincaid	Jack Mower
Mrs. Curry	Frances Hatton
Howard Morse	Bert Roach
Beatrice Hampton	Alida B. Jones
Clarissa Hampton	Countess DeCella

Story by Hamilton Thompson.
Scenario by Doris Schroeder.
Directed by David Kirkland.
Length, 4,974 Feet.

The Story

Captain Purcell, a New England sea master, finds a baby girl deserted in a storm. He and Ma Purcell adopt the child. She grows to be a lovable, half-wild youngster of the docks, whose antics are the talk of the village.

One night, years later, when approaching womanhood, the girl goes aboard one of the fishing boats to break up a poker game and take one of the players home to his weeping wife. She remains as a prisoner of young Captain Burt Kincaid, who starts to force his attentions upon her, but who ends by admiring her spunk and falling in love with her.

It is discovered she is the scion of a wealthy and staid family. She leaves the docks reluctantly, and becomes a young woman of fashion. She mourns for her former life and haunts, and also for Capt. Burt. When it finally develops that she is not a member of the Hampton family, but the daughter of their former maid, she flies back to the Purcel household and then into Burt's arms.

Program and Exploitation Catchlines:

The Charming Star You Liked in "The Man Tamer" and "Short Skirts"—Gladys Walton—Appears in a New But Equally Attractive Role.

He Was so Tough They Called Him "Black Kincaid." He was Black and Blue When Gladys Walton, "The Rowdy," Got Through With Him. And Then She Made Him White.

Exploitation Angles: If you have properly exploited Miss Walton in previous pictures, you can make her sell the production on her name. Where she is not known, pull out sensational scenes and sell these, plus the star.

"Passing Thru"

Farcial Rural Comedy Enlived by Pleasing Personality of Douglas McLean

Reviewed by Jessie Robb.

Billy Barton describes himself as "a darn fool" when his honest endeavors to be a real friend meet with disaster, but, as played by Douglas MacLean in this Paramount Ince Release, he is the kind of engaging "darn fool" everyone likes and enjoys. A bank clerk hero who plays the mouth organ and later, in the course of his peregrinations, acquires a trick mule which plays an important part in the developments, is refreshing and unusual. Indeed, the entire photoplay is like a fresh breeze with its clean fun, genuine pathos and realistic and human detail. It ascends, literally in the realms of clever farce; as it is an out-of-the-ordinary climax that finds the entire cast in a hospital ward harmoniously adjusting differences after an ascent into the upper atmosphere via the dynamite route. A captious critic might quibble over the fact that this play is improbable but the majority of spectators will enjoy it for what it is; a provider of an hour and one-half of pleasant amusement.

As the young clerk, whose staunch friendship is betrayed, Douglas MacLean brings his clean-cut personality and delightful smile to the screen. The other members of the cast are finely typed and contribute largely to the fun and this mention includes the dog and the mule.

The Cast.

Billy Barton	Douglas MacLean
Mary Spivins	Madge Bellamy
James Spivins	Otto Hoffman
Willie Spivins	Cameron Coffey
Silas Harkins	Willard Robards
Mother Harkins	Edithe Yorke
Hezikiah Briggs	Fred Gambold
Louise Kingston	Margaret Livingston
Fred Kingston	Louis Natheaux
Henry Kingston	Bert Hadley

Story by Agnes Christine Johnson.
Scenario by Joseph Franklin Poland.
Directed by William A. Seiter.
Photographed by Bert Cann.
Length, Five Reels.

The Story

When Billy Barton, bank clerk, takes the blame of Fred Kingston's defalcations, he does so with the understanding that Fred will tell his father, the bank president, the truth. Blly's altruistic act was to save the president's honor. But Fred renegs and Billy is tried and sent to jail. The train which is carrying Billy and his guard is wrecked. The guard is killed and Billy escapes.

He wanders into Main street, charms a couple of children and a crowd of natives by his performance on the mouth organ. Among them is Mary Spivins. Billy gets a job as farm hand with Silas Harkins taking the far mmule as wages. He tries to patch up a quarrel between Harkins and James Spivins but almost fails, when he discovers it was a kick from the mule that laid Spivins out. Rushing to the Spivins' bank to explain, Billy finds Spivins tied and the clerk and Fred robbing the safe. Billy is pitched in the safe where he is in danger of suffocation. All efforts to save him prove futile, until the wall is kicked out by the mule. The thieves are caught. Just as things are about nicely settled the bank is blown up. Little Willie Spivins had tried to release Billy by putting dynamite, which he obtained from some blasters, under a corner of the bank. When the crowd come down, they settle affairs in the hospital ward.

Programme and Exploitation Catchlines:

As the Perpetual "Goat," Douglas MacLean Goes "Passing Thru" His Troubles In a Way That Will Prove Enjoyable to All His Admirers.

"Serenade"

Colorful Presentation of Romantic Drama Is Walsh's Production for First National Release.

Reviewed by Jessie Robb.

In this screen presentation of the Spanish drama, "Maria del Carmen," by Jose Filn y Codina, R. A. Walsh has succeeded in projecting the intense passion of the Latin temperament against backgrounds that convey its sense of vivid color. The sombre and bitter tragedy has the elemental realism of the lower human traits of jealousy, hate and revenge revealed with uncompromising fidelity. Unfortunately, the producer was unable to resist adding superfluous footage of tempestuous street battles and a visual picturization of the wedding of the principal characters, leaving nothing to the spectators imagination and detracting from the splendid climax of renunciation which properly ends the play. The picture is made somewhat different by a plentiful use of fade-outs. The production is lavish and elaborate.

Miriam Cooper is a beautiful and bewitching senorita. Her role is properly a minor one, although the pivot and cause of the rivalry and desire of Pancho and Ramon, finely played by George Walsh and Bertram Grassby, respectively. Walsh indulges in numerous athletic stunts and hairbreadth escapes that have formerly been the exclusive property of the intrepid Douglas Fairbanks.

The Cast

Maria del Carmen	Miriam Cooper
Pancho	George Walsh
Her Mother	Rosita Marstini
Pepuso, His Father	Jas. A. Marcus
Domingo Maticas	Josef Swickard
Ramon, His Son	Bertram Grassby
El Capitan Ramirez	Noble Johnson
Don Fulgencio	Adelbert Knott
Juan	Wm. Eagle Eye
The Dancer	Ardita Milano
Pedro	Peter Venzuela

Adapted From Play by Jose Filny Codina.
Scenario by J. T. O'Donohue.
Directed by R. A. Walsh.
Length, 6,380 Feet.

The Story.

The town of Magdalena is prosperous under the wise rule of Pepuso, the governor. Pancho, his son, is betrothed to Maria del Carmen. The prosperity of the town attracts the cupidity of the politicians and Domingo Maticas is made governor, with Ramirez as military despot. Maria's beauty infatuates Ramon, the new governor's son. His suit is favored by Maria's ambitious mother.

The jealousy and hate of the two young men breaks out in a dagger duel in which Ramon is seriously wounded. A price is put on Pancho's head. That he may go free, Maria promises to wed Ramon. Pancho refuses her sacrifice, is caught and escapes. Ramirez has a personal grudge against Pancho, attempts to recapture him and is foiled by Ramon who renounces Maria for the love she bears Pancho. Ramon dies. Ramirez is beaten in a street battle. Then Pancho and Maria are married.

Programme and Exploitation Catchlines:

Elaborate and Beautiful Screen Version of Colorful and Vivid Spanish Drama With Miriam Cooper and George Walsh as the Featured Players.

"Save Your Carfare"

"Save Your Carefare," a one-reel Chester Outing for Educational release, shows interesting "shots" of Manchuria. Among them are the way the Manchurians make pottery, several potters being seen manipulating their clay-shaping machines by means of foot-power. There are also views of an institution for blind girls, and the girls, themselves, going through different exercises. Crowds at a railroad station are seen, and views of the "Great Chinese Wall" which was built to keep back the "barbarians" are very interesting. T. S. daP.

Newest Reviews and Comments

“The Broken Spur”

Arrow Western Well Acted and Entertaining

Reviewed by Sumner Smith.

“The Broken Spur” should do much toward winning over theatres which are prejudiced against pictures having a typical western locale. This Ben Wilson Production, distributed by the Arrow Film Corporation, is not a world-beater, but it is well acted and has an interesting story. Jack Hoxie plays a double role, that of a railroad engineer and a bandit, and the plot is built on mistaken identity, nevertheless there is none of the impossible blood-and-thunder stuff associated in the minds of some people with westerns. The film often gets away from scenes of camps and the saloon in which the plot is developed, to show the natural beauties of the north woods. The plot is slow in starting, but cutting of some scenes of a saw mill in operation will speed it up. The horsemanship of the principal characters is excellent. Evelyn Nelson is an appealing heroine.

The Cast

“Silent” Joe Dayton Jacques Durand	Jack Hoxie
“Angel” Lambert	Evelyn Nelson
Bill Lambert	Jim Welch
Pierre LeBac	Wilbur McGaugh
John Dexter	Edward Berman
Andy MacGregor	Harry Rattenbury
Ida Hunt	Marin Sais

Produced and directed by Ben Wilson.
Length, Five Reels.

The Story

“Silent” Joe Dayton is putting through a railroad in the Canadian North. His pal is John Dexter, the paymaster. Jacques Durand, a bandit, views the building of the railroad with alarm, for he knows that it will bring civilization and the law. “Angel” Lambert, the daughter of Bill Lambert, is carefully guarded by Pierre Le Bac, a half-breed, who approves of Dayton’s suit for her hand when he realizes the girl can never be his wife. One day she sees Durand, the bandit, with Ida Hunt, one of the dance hall girls, and because the bandit is an almost exact double for Dayton, she thinks her lover is not to be trusted. Durand stages a robbery, taking the railroad gang’s pay from Dexter, who also mistakes him for Dayton. The engineer faces death until Pierre effects the capture of the bandit and the mystery of the robbery is cleared up by a broken spur. Then the girl realizes her mistake.

Program and Exploitation Catchlines:

Jack Hoxie Has Double Role in Thrilling Western Picture Based on Mistaken Identity.

Loss of Life and Loss of Love Faced “Silent” Joe Dayton When His Double, a Notorious Bandit, Robbed the Paymaster of the Canadian Railroad.

Exploitation Angles: Whoop it up for Hoxie, but announce it as a story of real western life. Work hard to sell this and you can lift the curse off the westerns in the minds of a lot of patrons.

“Pathe Review 117”

Life as it was lived in Egypt about 4,000 years ago is graphicaly shown in this Pathe Review by means of views of models found in the tomb of an Egyptian Prince showing his gardens, burial images, slaughter houses, granaries, etc. The slow-motion section shows a party shooting the chutes at Coney Island and has been cleverly titled indicating the way it feels to the occupants of the boat in courting days and after marriage. The color section contains beautiful views of our national parks, together with the varieties of animals, buffaloes, bears, chipmunks, etc., found in them. Hy Mayer contributes a section showing various types on New York's East Side. Altogether it is an interesting number.—C. S. S.

“O Mary, Be Careful”!

Flirtatious Young Person Played by Madge Kennedy in Pioneer Release.

Reviewed by Jessie Robb.

Once upon a time there was a popular song called, “I Just Can’t Make My Eyes Behave!” and it told the troubles of the fair possessor of the naughty orbs. Such a troubled coquette is Madge Kennedy, star in this Pioneer Release, state right. She brings a lot of trouble upon herself when she tests out Auntie’s theories on her numerous swains, but all ends happily.

The picture is a light one, fifty per cent. pictures and the other fifty sub-titles. It’s interesting as a study of the ways and methods of a pretty flirt and amusing as well. The spirit of the play is entered into by the large cast.

The Cast

Mary Meacham	Madge Kennedy
Morgan Smith	George Forth
Judge Adams	George Stevens
Dick Lester	Bernard Thornton
Dr. Chase	A. Drehle
Susie	Marguerite Marsh
Prof. Putnam	Harry Fraser
Luke	Dixey Thompson
Nellie Burns	Mae Rogers
Kate Lester	Kathleen McEchran
Bobby Burns	Harry Myers
Myra Meacham	Marcia Harris

Story by George Weston.
Directed by Arthur Ashley.
Photographed by William Fildew.
Length, Five Reels.

The Story

Mary Meacham, the most popular girl in college, goes to live with her maiden aunt, Miss Myra. Auntie is a man-hater who has various theories for testing the desirable qualities of the male sex. Mary sees a dreary man-less time before her and sends an S. O. S. to various sisters and their brothers to visit her while Auntie is away. Then a tree surgeon comes on business and proves to be a most attractive young man. Mary tries Auntie’s theories plus some of her own. Complications ensue. When Auntie returns, Mary finds the surgeon is the man she wants.

Programme and Exploitation Catchlines:

She Was a Gay Young Thing With Misbehaving Eyes But Found Her Own True Love When She Used Auntie’s Infallible Tests. Thus does Madge Kennedy in the Pioneer Release.

“Screen Snapshots No. 7”

This issue of Screen Snapshots is especially meaty. One of the most amusing incidents included is a quasi ball game between Fatty Arbuckle and Shirley Mason. It is funny when photographed naturally but in the slow motion process which repeats the scenes it will be a scream in any theater. Other interesting bits include the arrival home on the coast of Jackie Coogan, Elsie Ferguson inspecting the life saving devices on the steamship on which she is to sail abroad, Mae Marsh playing her favorite role, Mother; Ruth Roland disporting on the beach and taking an ocean dip with her self, in a manner of speaking, double exposure being utilized; Bryant Washburn paying an election bet with a hose dousing and George B. Seitz and June Caprice snapped in their studio during the making of a picture.—(Federated)—F. T.

“The Science of a Soap Bubble”

An interesting film is Kineto Review No. 46, “The Science of a Soap Bubble.” All sorts of experiments are made with the scintillating bubble blown from soap and water, and clear water, itself, is shown to possess properties of which the non-scientific did not know.

For instance, did you realize that clear water was covered with a film strong enough to support a watch spring, or a needle or an iron wire if carefully placed thereon? Nature uses this film to help some of its creatures in their early stages, as the larvae and pupae of many of them would sink and die without this film to cling to.

The extraordinary strength of soap bubbles, and their ability to withstand pressure is also an interesting feature shown in the picture.

T. S. daP.

“Kentucky Thoroughbreds”

The world-famed horse breeding grounds of Kentucky are shown in Kineto Review No. 14 entitled “Kentucky Thoroughbreds.” Many noted horses, themselves, also are shown among them “Jack Barrimore,” “Richelist,” and “King Richelieu.” You are given, too, an opportunity to see the running of the Kentucky Derby, one of the most famed classics of the turf. The lavish care which is expended on the champion racers would make even a movie star envious.

The reel begins with “shots” of the Blue Ridge Mountains, and the monument erected to Daniel Boone, who led the march into the Kentucky region in 1775. From the site where Boone built his hut the Capitol at Frankfort is now visible in the distance. T. S. daP.

“Pathe Review No. 121”

This is one of the most interesting of the Pathe Reviews. Prominent among the subjects is “Jiggin’ on the Old Sod,” a dance novelty interpreted from a drawing by Julian Ollendorf. It shows typical Irish jigs and is interpreted by that very popular stage dancer, widely known to theatre patrons for his excellent work, Pat Rooney. Pat is thoroughly at home and does some of his best work in this dance. The “slow motion” section this time is entitled “The Cow-boys Catch ’Em All” and clearly illustrates the deftness of the wrist necessary in handling a lariet in performing the various rope stunts and dances. “The Pups of Paris” show a variety of stylish dogs, both large and small as seen on the Paris boulevards. An interesting Pathecolor section, which is enhanced by snatches from a song of the gondoliers used for subtitle is “The Canals of Venice.” “Day Dreams” is a clever pen and ink fantasy, the work of the cartoonist humorist, Hy Mayer, in his series of Capitol Travelaughs. A novel feature of this section is the way in which he shows photographs of cloud forms and then outlines them with a pen so as to show their likeness to various natural objects. C. S. S.

“Mother o’ Dreams”

Tom Santschi is the star of this two-reel Western drama distributed by Pathe. There is a lot of human interest in this offering which should prove satisfactory for almost any type of house. As indicated by the title, mother love forms the basis of the theme, and it has been interestingly handled, although much of the action is conventional. Tom Santschi is cast in a role unusual for him, that of a wandering artist. He does not, however, make the mistake of trying to look like one, and handles his part with feeling. While painting a portrait of his dead mother, a young girl chances along with her grandmother who is a very lovable type. A strong affection springs up between Tom and Granny and it is not long before he discovers that she is in a lot of trouble because her scapegrace son is trying to marry the girl and secure control of the property. The opportunity soon arrives when Grandmother is glad to take advantage of Tom’s proffered assistance. In an encounter, he overcomes the villainous son and sets all of his schemes at naught, winning Grandmother’s gratitude and the affection of the girl for whom he promises to return after she has grown up.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.

FOX FILM CORP.

SPECIAL.

Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Virgin Paradise. 9,000 Ft. R-729; C-885.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Thunderclap. 6,700 Ft. R-730.
Shame. 8,200 feet. R-789; C-885.
Perjury. 7,400 Ft. R-932.

WILLIAM FARNUM.

His Greatest Sacrifice. R-205; C-267. 6,500 Ft.

PEARL WHITE.

Beyond Price. R-326.

TOM MIX.

A Ridin Romeo. R-640; C-291.
The Big Town Round-up. R-339; C-395.
After Your Own Heart. R-828; C-885.

DUSTIN FARNUM.

The Primal Law.

BUCK JONES.

To a Finish. R-929.

WILLIAM RUSSELL.

Children of the Night. R-845; C-895.
Singing River. R-731.
The Lady from Longacre.

TWENTIETH CENTURY BRAND.

Get Your Man (Buck Jones). R-536; C-47.
Play Square (Walker-Murphy).
Hickville to Broadway (Eileen Percy).
What Love Will Do (Walker-Murphy).
Little Miss Hawkshaw (Eileen Percy).

SHIRLEY MASON.

The Mother Heart. R-748; C-803.
Lovetime. R-439; C-589.
Ever Since Eve. R-732.

SERIALS.

Fantomas (Twenty Episodes). R; Vol. 48, P-215.
Bride Thirteen (Fifteen episodes).

CLYDE COOK.

(Two Reels Each)

The Jockey. C; Vol. 49; P-630.
The Guide. R-639.
The Sailor.
The Toreador.

AL ST. JOHN SERIES.

(Two Reels Each)

Small Town Stuff.
The Happy Pest.

MUTT AND JEFF CARTOONS.

(One Reel Each)

Darkest Africa.
Not Wedded But a Wife.
Crows and Scarecrows.
Painters Frolic.
The Stampede.
The Tong Sandwich.
Shadowed.
Turkish Bath.

PIONEER FILM CORP.

Indiscretion (Florence Reed—Six Reels).
A Man There Was (Victor Seastrom—Six Reels). R; Vol. 43; P-1682.

Beyond the Crossroads (Ora Carew—Six Reels).

Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.

A Western Adventurer (William Fairbanks). R-540.

The Mystery Mind (15 Episode Serial).
Oh! Mary Be Careful (Madge Kennedy).
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

FAMOUS PLAYERS-LASKY

June.

The Traveling Salesman (Roscoe Arbuckle) 4,514 Ft. R-88, C-149.
The Wild Goose (Cosmopolitan—6,494 Ft.) R-322, C-459.
White and Unmarried (Thomas Meighan—4,458 Ft.). R-642; C-699.
Appearances (Donald Crisp British Productions—5,336 Ft.). R-112; C-395.
One a Minute (Douglas MacLean). R-746. C-189. 4,510 Ft.
The Bronze Bell (Ince—Vance Production). R-237; C-395.
Sham (Ethel Clayton—4,888 Ft.). R-431.
A Wise Fool (George Melford Production—6,768 Ft.). R-640; C-699.
The Golem (German Production). R-116; C-291.

July.

The Woman God Changed (Cosmopolitan Prod.) 6,306 Ft. R-538, C-803.
Too Much Speed (Wallace Reid). 4,629 Ft. R-750; C-789.
The Mystery Road (Paul Powell-British Production). R-635. 4,956 Ft. C-695.
Life (Wm. A. Brady Prod.). R-Vol. 47, P-247, C-Vol. 47; P-580; 4,838 Ft.
Behind Masks (Dorothy Dalton). 4,147 Ft. R-340; C-395.
The Lost Romance (Wm. DeMille Prod.). 6,443 Ft. R-325.

August

The Princess of New York (Donald Crisp-British Prod.). 6,000 Ft.
The Whistle (Wm. S. Hart). 5,389 Ft. R-Vol. 49; P-627; C-705.
Passing Thru (Douglas MacLean-Ince Prod.). 4,594 Ft.
The Conquest of Canaan (Thomas Meighan). 7,015 Ft. R-441; C-493.
Wealth (Ethel Clayton). 5,141 Ft. R-237; C-789.
Crazy to Marry (Roscoe Arbuckle). 4,693 Ft. C-789.
Experience (Richard Barthelmess). R-827.

September

The Heel Diggers (Wallace Reid). 4,277 Ft.
The Great Moment (Gloria Swanson). 6,372 Ft. R-635; C-695.
At the End of the World (Betty Compson). 5,729 Ft. R-929.
Dangerous Lies (Paul Powell British Production).
The Golem (Special). 5,398 Ft. R-116; C-291.
The Affairs of Anatol (Cecil De Mille Production). 8,806 Ft.

ARBUCKLE COMEDIES.

The Sheriff.
A Desert Hero.
The Garage.

MACK SENNETT COMEDIES.

(Two Reels Each)

Are Waitresses Safe?
An International Sneak.

BURTON HOLMES.

(One Reel Each)

Spanish Holidays.
Solomon's Temple.
Toledo and Segovia.
Marvelous Manhattan.
The Cruise of the Vera Cruz.
Boro-Bodor and the Bromo.
Torrid Tampico.

PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.

Their Mutual Child (Margarita Fisher—Six Reels).

Sunset Jones (Charles Clary and Irene Rich) R; Vol. 49, P-995.

Payment Guaranteed (Margarita Fisher). R Vol. 49, P-991.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Ruth Roland stars in the "Avenging Arrow" Serial. George B. Seitz and June Caprice star in "The Sky Ranger" Serial. Juanita Hansen is star of "Yellow Arm" Serial.

Week of July 17.

No. 12 of The Sky Ranger (The Whirling Menace).
No. 5 of The Yellow Arm (Danger Ahead).
At the Ringside (Snub Pollard—One-Reel Comedy). R-440.
Cats at Law (2-3-Reel Fable). R-437.
Bliss (Harold Lloyd—One-Reel Reissue). R-437.

Week of July 24.

No. 13 of The Sky Ranger (At the Last Minute).
No. 6 of The Yellow Arm (A Nest of Knaves).
No Stop-Over (Snub Pollard — One-Reel Comedy).
The American Badger (Bob and Bill Series—One-Reel Educational).
The Flirt (One-Reel—Harold Lloyd Reissue).
The Lioness and the Bugs (2-3-Reel Cartoon Fable).

Week of July 31.

No. 14 of The Sky Ranger (Liquid Fire).
No. 7 of The Yellow Arm (In the Dead of Night).
The Money Maniac (Perret Production). R-540; C-645.
What a Whopper (Snub Pollard—One-Reel Comedy). R-782.
All Aboard (Harold Lloyd Reissue—2-3 Reel). R-636.
The Country Mouse and the City Mouse (One-Reel Cartoon Fable). R-782.

Week of August 7.

No. 15 of the Sky Ranger (The Last Raid).
No. 8 of the Yellow Arm (Smuggled Aboard).
Teaching the Teacher (Snob Pollard—One Reel Comedy). R-780.
The Tip (One Reel—Harold Lloyd Reissue).
The Cat and the Canary (2-3 Reel Cartoon Fable).

Week of August 14.

No. 9 of The Yellow Arm (The Kingdom of Deceit).
The Black Ace (Edgar Jones—2 Reels—Drama).
Spot Cash (Pollard—One Reel—Comedy).
Rainbow Island (Lloyd—One Reel—Reissue).
The Fox and The Crow (2-3 Reel Cartoon—Fable).

Week of August 21.

No. 10 of the Yellow Arm (The Water Peril).
The Secret of Butte Ridge (Tom Santschi—2 Reel Drama).
The Mountain Lion (Bob and Bill Series—1 Reel).
Name the Day (Pollard Comedy—1 Reel).
Move On (Harold Lloyd Re-issue—One Reel).
The Donkey in the Lion's Skin (2-3 Reel Cartoon Fable).

Week of August 28.

No. 11 of the Yellow Arm (Pawns of Power).
The Mayor of Misery (Edgar Jones—2 Reel Drama).
Stop Kidding (Eddie Boland—1 Reel Comedy).
By the Sad Sea Waves (Harold Lloyd Re-issue—1 Reel).
Mice at War (2-3 Reel Cartoon Fable).

Week of September 4

No. 12 of The Yellow Arm (The Price of a Throne).
The Wolver (Tom Santschi—Two Reel Drama).
The Jail Bird (Snub Pollard—One Reel Comedy).
Over the Fence (Harold Lloyd—One Reel Reissue).

Week of September 11

No. 13 of the Yellow Arm (Behind the Curtains).
My Lady O' the Pines (Holman Day Two-Reel Drama).
On Their Way (Eddie Boland One-Reel Comedy).
The Fashionable Fox (2-3 Reel Cartoon Fable).
One-quarter Inch (Harold Lloyd One-Reel Reissue).

CURRENT FILM RELEASE DATES

UNIVERSAL FILM MFG. CO.

JEWELS.

Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R, Vol. 48-465.

JEWEL COMEDIES.

Blue Sunday (Lyons-Moran).
Roman Romeos (Lyons-Moran).
A Monkey Movie Star (Joe Martin).
Robinson's Trousseau (Lee Moran).

SPECIAL ATTRACTIONS.

The Kiss (Carmel Myers). R-236; C-395.
Short Skirts (Gladys Walton). R-340; C-395.
Man Trackers (George Larkin). D-437; C-493.
Luring Lips (Edith Roberts). R-539; C-589.
Danger Ahead (Mary Philbin). R-732; C-789.
A Daughter of the Law (Carmel Myers). R-828; C-885.
Opened Shutters (Edith Roberts). R-931.
The Shark Master (Frank Mayo).

SERIALS.

The Diamond Queen (Eileen Sedgwick).
The White Horseman (Art Acord).
Do or Die (Eddie Polo).
The Terror Trail (Eileen Sedgwick).

WESTERN DRAMAS.

(Two Reels Each.)

The Man Who Woke Up (Hoot Gibson).
Beating the Game (Hoot Gibson).
Both Barrels (Jack Perrin).
The Valley of Rogues (Jack Perrin).
The Danger Man (Jack Perrin).
Range Rivals (M. K. Wilson).
The Rim of the Desert (Jack Perrin).
Roaring Waters (George Larkin).

CENTURY COMEDIES.

(Two Reels Each.)

Third Class Male (Charles Dorety).
The Whiz-Bang (Bud Jameson).
Golfing (Brownie, the Dog).
Alfalfa Love (Brownie the Dog).
In Again (Harry Sweet).
High Life (Harry Sweet). R-831.
The Clean Up (Baby Peggy Jean).
Hold Your Breath (Charles Dorety).
Stealin' Home (Harry Sweet).

STAR COMEDIES.

(One Reel Each.)

An Awful Bull (Billy Fletcher).
The Skylark.
While New York Snores (Billy Fletcher).
The Champ (Billy Fletcher).
A Model Made.
Twelve Hours to Live.
His Unlucky Berth.

ASSO. PRODUCERS

Devotion. R-340; C-493.

THOMAS H. INCE PRODUCTIONS.

Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O'Mine. R-747; C-47.
Cup of Life.

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R. Vol. 49, P-31.
Home Talent. R-752; C-189.
She Sighed by the Seaside (Two Reels).
Made in the Kitchen (Two Reels).
Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin). R-729.

J. L. FROTHINGHAM.

The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-885.

FIRST NAT'L EXHIBITORS

Not Guilty (Sidney Franklin Production).
The Girl in the Taxi (The Carter DeHavens).
Bob Hampton of Placer (Marshall Neilan Production). R-90; C-267.
Gypsy Blood (Pola Negri). R-321; C-387.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-536.
The Sky Pilot (Cathrine Curtis Productions) R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 feet). R-641, C-803.
Peck's Bad Boy (Jackie Coogan). R-87, C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Golden Snare (Curwood Production). R-488; C-943.
Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234; C-395.
The Sign on the Door (Norma Talmadge). R-541; C-789.
Nobody (Jewel Carmen-Roland West Prod.). R-636; C-695.
The Child Thou Gavest Me (Stahl prod.).
A Midnight Bell (Charles Ray). R-831; C-885.
Toonerville's Fire Brigade (2 Reels). R-830.
Wedding Bells (Constance Talmadge). R-930.
Serenade (R. A. Walsh Production).
Wife Against Wife (Whitman Bennett Production).
On eArabian Night (Pola Negri).
The Playhouse (Buster Keaton).
Bits of Life (Marshall Neilan Special).

"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.
The Oath (R. A. Walsh Prod.).

METRO PICTURES CORP.

Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels. R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doralina—Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-747; C-47.
Home Stuff. C-47; R-747.
Fine Feathers. R-847; C-493.
Over the Wire (Alice Lake). R-116; C-943.
The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-684; C-695.
The Conquering Power (Rex Ingram Prod.). R-339; C-493.
Big Game (May Allison). 6 Reels. R-829.
A Trip to Paradise (Bert Lytell) 6 Reels.
The Match Breaker (Viola Dana).

NAZIMOVA PRODUCTIONS

Camille.
The Infamous Miss Revell (Alice Lake).
Junk (Bert Lytell).
There Are No Villains (Viola Dana).

S-L PRODUCTIONS.

Garments of Truth (Gareth Hughes—Six Reels).
The Hunch (Gareth Hughes—Six Reels).

L·J·SELZNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES.

The Miracle of Manhattan. R-92; C-267.
The Girl from Nowhere. R-539.
Remorseless Love. R-827.

EUGENE O'BRIEN STAR SERIES.

Gilded Lies. R-878; C-387.
The Last Door. R-431; C-589.
Is Life Worth Living? R-541.

OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5.261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639.

CONWAY TEARLE STAR SERIES.

Bucking the Tiger. R-206; C-387.
The Fighter. R-830.

SPECIAL PRODUCTIONS.

The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.
Who Am I? R-440.

NORMA TALMADGE (REISSUE).

Ghosts of Yesterday.

SHORT SUBJECTS.

(Released by Select.)

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.
Handcuffs or Kisses (Elaine Hammerstein).
Clay Dollars (Eugene O'Brien).
After Midnight (Conway Tearle).

SPECIAL.

Concert (All Star).
A Man's Home (All Star).

REVIVALS.

Ghosts of Yesterday (Norma Talmadge).
Poppy (Norma Talmadge).
Up the Road With Sallie (Constance Talmadge).
Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).

GOLDWYN DISTRIBUTING

Song of the Soul (Vivian Martin). R; Vol. 46-1155; C; Vol. 47-36.
Guile of Women. R; Vol. 49; P-194; C-R, Vol. 49; P-360.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
What Hapened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409. C-695.
A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Rt.; Vol. 49; C-R, 823.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
An Unwilling Hero (Will Rogers). C-789; R-440.

CAPITOL COMEDIES.

Home Brewed Youth. C; Vol. 49, P-630.
June 5—Why Worry?
June 19—Nothing to Think About.
July 3—Take It Easy.

GOLDWYN-INTERNATIONAL COMICS.

Too Much Pep.
Fatherly Love.
The Chicken Thief.

EDGAR COMEDIES.

Get Rich Quick Edgar. C; Vol. 49, P-513.
Edgar the Detective. C-876.
Edgar's Feast Day. R-138.

CURRENT FILM RELEASE DATES

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Selig-Rork.

The Northern Trail. R-111.
The Policeman and the Baby. R-111.

Chester Comedies.

(Two Reels.)

Ready to Serve. R-338.
Snooky's Wild Oats. R-112.

Christie Comedies.

(Two Reels.)

Man vs. Women. R-751.
Scrappily Married. R-845.
The Reckless Sex.
Nothing Like It. R-829.

Torchy Comedies.

Torchy's Double Triumph. R; Vol. 49, P-413.
Torchy's Promotion.

Mermaid Comedies.

Bang. R-643.
Robinson Crusoe, Ltd. R-111.
Holy Smoke. R-339.

Vanity Comedies.

How She Lied. R-112.
Ninety Days of Life. R-439.
Chicken Hearted. R-831.

Specials.

Valley of Ten Thousand Smokes (One Part).
Modern Centaurs (One Part).

Robert C. Bruce Series.

Voices of the Sea. C; Vol. 49, P-629.
The Merry Little Put Put. R-326.

Chester Outing Scenics.

The Red Trail's End.
Music in the Air. R-830.

Gayety Comedies.

Here Pro Tem. R-235.
Assault and Flattery. A-439.
Wild and Willy. R-732.

Chester Screenics.

From Dear to Dam.
Buzz-z-.

Miscellaneous.

Golf (Slow Motion).
Dixie. R-643.

Punch.

The Love Egg. R-111.

ARROW FILM CORP.

Features.

Headin' North (Pete Morrison).
Cyclone Bliss (Jack Hoxie). R-92.
Dead or Alive (Jack Hoxie).
The Sheriff of Hope Eternal (Jack Hoxie). R-115.
The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber).
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.

Serials.

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies.

Broadway Series.
Hank Mann Series.
Spotlight Series.

Novelty.

Sport Pictorials (One Reel Each).

ASSO. EXHIBITORS

FEATURES.

The Devil (George Arliss).
What Women Will Do (Anna Q. Nillson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES.

(Two Reels Each.)

Now or Never.
Among Those Present.

PLAYGOERS PICTURES.

The Butterfly Girl.
Women Who Wait.
They Shall Pay.
Home-Keeping Hearts.
The Family Closet.
Discontented Wives.

W·W·HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

ZANE GREY PICTURES, INC.

The U. P. Trail (All-Star—Seven Reels.) R-434; Vol. 47, P-386; C-R, P-580.
The Man of the Forest. R-434, C-603.

J. PARKER READE, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; P-639; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTONS.

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.
The Face of the World. R-538; C-589.

J. L. FROTHINGHAM PRODUCTIONS.

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN.

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.
The Journey's End. R-113; C-589.

RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

VITAGRAPH

SPECIAL PRODUCTIONS.

The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford.

ALICE JOYCE.

Cousin Kate. Vol. 48, P-598; C-R, Vol. 49, P-581.
Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.
The Inner Chamber (Six Parts).

CORRINE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.
What's Your Reputation Worth? R-759; C-R, 823
The Single Track.
Moral Fibre.

EARLE WILLIAMS.

It Can Be Done. R; Vol. 49, P-991; C-395.
The Silver Car. R-541; C-47.
Lucky Carson.
Bring Him In

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991.
The Secret of the Hills

ALICE CALHOUN'S PRODUCTIONS.

Closed Doors. R-433; C-803.
Peggy Puts It Over.
The Rainbow.
The aMtrimonial Web.

LARRY SEMON COMEDIES.

The Bakery. R-642.
The Fall Guy.
The Bell Hop.

JIMMY AUBREY COMEDIES.

The Nuisance.
The Back Yard.
The Applicant.
The Riot.

SERIAL.

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49. R-877.

REALART PICTURES

Her First Elopement (Wanda Hawley). R-88; C-149.
Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627; C-947.
The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.
The Magic Cup (Constance Binney). R-86; C-267.
Sheltered Daughters (Justine Johnstone): R-209.
Two Weeks With Pay (Bebe Daniels). R-541; C-699.
A Kiss in Time (Wanda Hawley). R-846; C-291.
The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney). C-589.
Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-885.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
The March Hare (Bebe Daniels). R-538; C-695.
A Heart to Let (Justine Johnstone). R-636; C-695.
Little Italy (Alice Brady). R-539; C-695.
Her Sturdy Oak (Wanda Hawley). R-828; C-885.
One Wild Week (Bebe Daniels).
Little Italy (Alice Brady).
The Land of Hope (Alice Brady). R-114; C-695.

SEASON 1921-22.

Room and Board (Constance Binney).
Her Winning Way (Mary Miles Minter).
Everything for Sale (May McAvoy).

R-C PICTURES

What's a Wife Worth? (Cabanne Production—Six Parts). R-432.
Good Women (Gasnier Production — Six Parts). R-208; C-803.
Nobody's Kid (Mae Marsh). R-322; C-695.
If Women Only Knew (Six Parts). R-542; C-885.
Beach of Dreams. R-541; C-189.
Black Roses (Sessue Hayakawa). R-88; C-149.
Salvage (Pauline Frederick). R-433; C-803.
Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels. R-537; C-47.
The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (6 Parts). (Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick). Six Reels. R-931.
Shams of Society (Walsh-Fielding Prod.). Six parts.
A Wife's Awakening (Gasnier Prod.). Six parts.

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS.

Penny of Top Hill Trail (Bessie Love). R-89; C-267.
Hearts and Masks. R-209.
The Servant in the House. Vol. 46, P-248.
Dangerous Toys. R; Vol. 49, P-989.
Snooky's Twin Troubles (2 Reels). R-830.

MONTE BANKS COMEDIES.

His First Honeymoon.
Bride and Gloom.
In and Out.
Peaceful Alley. R-830.

HALLROOM COMEDIES.

(Two Reels.)

Their Dizzy Finish. R-641.
Circus Heroes. R-848.
A Chile Romance. R-111.
Friday the Thirteenth. R-237.
We Should Worry. R-436.

Serial.

Miracles of the Jungle.

CURRENT FILM RELEASE DATES

UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-P, P-1002; Ex. Vol. 48, P-62; Vol. 48, P-161.

Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.

March—The Nut (Douglas Fairbanks) R-309; Ex. Vol. 48, P-1043.

Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.

Through the Back Door (Mary Pickford). R-439; C-495.

Carnival (Harley Knoles Prod.). 6,000 Ft. R-113; C-395.

MISCELLANEOUS RELEASES

ALL-AMERICAN FILM CO.

The Spirit of '76. R-634.

KINETO COMPANY OF AMERICA, INC.

Kineto Reviews.

(Released Through National Exchanges, Inc.)
(One Reel.)

Trip of the U. S. S. Idaho.
Boy Scouts.
Was Darwin Right?
Primitive Life in Tennessee.
Combatting the Elements.
Bear Hunting in California.

CHARLES URBAN'S MOVIE CHATS.

(Released Through State Rights Exchanges.)
First Series from No. 1 to 226, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

MAX LINDER.

Be My Wife. R-750.

MARC KLAW, INC.

J' Accuse. C-495.

U. S. NAVY.

Our Navy in Action (Two Reels). R-751.

NATIONAL EXCHANGES, INC.

Welcome Children.
Shadows of the West (Hedda Nova).
The Lotus Blossom.
The Great Reward (Serial—Francis Ford and Ella Hall).
King Cole Comedies (One-Reel Each—Bobby Burns).
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels each).

F. B. WARREN CORP.

The Blot (Lois Weber Production). R-930.

TEMPLE PRODUCING COMPANY.

Johnny Ring and The Captain's Sword. 4,670 Feet.

RUSSELL PRODUCTIONS

Frank Briadwood Series (Two Reel Westerns).
Leon Maloney Series (Two Reel Westerns).

CAPITAL FILM COMPANY.

Ranger and the Law (Lester Cuneo).
Lone Hand Wilson (Lester Cuneo).
Fritzi Ridgeway Series (Two Reel Westerns)
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

STATE RIGHT RELEASES

ADVENTURES OF TARZAN SERIAL SALES CORP.

Adventures of Tarzan (Serial—Fifteen episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS.

The Lonely Heart (Kay Laurell).

ASSOCIATED PHOTOPLAYS.

Crossing Trails (Pete Morrison) (Cliff Smith Production).

AYCIE PICTURES CORPORATION.

False Women.
Under Western Skies.
Series of ten two-reel Westerns.
Series of six one-reel Charley Cartoons.

AYWON FILM CORP.

The Fighting Breed (Snowy Baker). R-930.
The Jack Rider (Big Boy William). R-930.

BLANCHFIELD.

The Tell Tale Eye (Allen Russell).

CELEBRATED PLAYERS FILM CORP.

(Gump Cartoons.)

Jilted and Jolted.
A Terrible Time.

Celebrated Comedies

(One Reel.)

Love and Law.
Mixed Pickles.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum). R-434.
The Struggle (Franklyn Farnum). R-89.

EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.
Straight from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Hush (Clara Kimball Young). R-87; C-149.
Charge It (Clara Kimball Young). R-848.
Heedless Moths (Audrey Munson). R-748.

C. B. C. FILM SALES.

Screen Snapshots (Twice a Month).
Star Ranch Westerns (Every Two Weeks—Two Reels).
Heidi (Two-Reel Prizma).
The Nightingale of Paris (French Drama—Zany Mieus).
Pirates of the West (Two Reels—C. Edward Hatton). C-754.
Screen Snapshots No. 22. C-754.
Queen of Hearts (Two Parts). R-207.
Screen Snapshots No. 23 (R-204).

Hall Room Boys-Comedies.
(Two Reels).

High and Dry. R-309.
Tough Luck. R; Vol. 49, P-409.
In Bad Again. R-204.

GEORGE H. DAVIS.

Isobel, or The Trail's End. R; Vol. 47, P-645; Ex. Vol. 49, P-156.
The Heart of the North (Roy Stewart).

EXPORT AND IMPORT FILM COMPANY.

The Mask (Seven Reels—Hedda Nova-Jack Holt). R-91; C-695.
Kazan (Seven Reels—Curwood Story). R-85; C-189.

THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

FILM DISTRIBUTORS LEAGUE

(Reissues)

Aug. 28—Manhattan Madness (Douglas Fairbanks).
Sept. 4—Market of Vain Desire (H. B. Warner).
Sept. 11—Jungle Child (Dorothy Dalton).
Sept. 18—American Aristocracy (Douglas Fairbanks).
Sept. 25—The Gun Fighter (Wm. S. Hart).

GRAPHIC.

Mother Eternal (Vivian Martin—Seven Reels). R; Vol. 49, P-990; C-45.

HOWELL SALES CO.

The Hope Diamond Mystery (Serial).
You Find It Everywhere. R; Vol. 49, P-418; C-R, P-581.

JAXON FILM CORP.

The Rich Slave. R-747.

PINNACLE PRODUCTIONS.

Skyfire (Neal Hart) R-324.
Danger Valley (Neal Hart). R-433.
March 15—God's Gold (Neal Hart).

Pinnacle Comedies.

Why Change Your Mother-in-Law?
Shimmy Isle.

HERZ FILM COMPANY.

The Love Slave (Lucy Doraine). Vol. 48, P-817.

GAUMONT COMPANY.

In the Clutches of a Hindoo (Serial).
The Fall of a Saint. Vol. 46, P-690.

JOE HORWITZ.

Dollars and Destiny (Paul Capellani).

J. W. FILM CORPORATION.

Every Man's Price (Grace Darling).

HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

JANS PICTURES.

Man and Woman.
The Amazing Lovers.

RICHARD KIPLING.

Outlawed. R-327.
The Battlin' Kid.

VICTOR KREMER.

Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).

GEORGE KLEINE.

Quo Vadis (Eight Reels).
Julius Caesar (Six Reels).
Conquest Programs (Eleven Programs Totaling Eighty Reels).

BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

PACIFIC FILM COMPANY.

George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Weels—Every Two Weeks).
The Call of the Wild. R-323.

PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

C. B. PRICE CO., INC.

Your Daughter—And Mine (All-Star Cast). Vol. 48, P-964.
His Pajama Girl. R-321.

PRIZMA INCORPORATED.

Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625.
A Day with John Burroughs. C-754.

PRODUCERS' SECURITY CORPORATION.

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.
Diane of Star Hollow. R-880, C-47.
On the Trail (Two-Reels). R-438.

REELCRAFT PICTURES.

Aladdin Comedies
(One Reel Each.)

Sun-Lite Comedies.

Bride and Broom. R-782.
Baby-Baby.
Mother's Lamb.
Don't Mary.
Tuning Up.
Washed Out.
Hot Cakes.
Scream Street.
Lion Liars.

Mirth Comedies.
(Two Reels Each.)

Sweet Daddy.
Chick Chick. R-634.
Chick Chick.
Vacation.

RADIOSOUL FILMS.

You and I. R-310; C-R, Vol. 49, P-860.

M. B. SCHLESINGER.

Things Men Do. R; Vol. 49, P-628.

SONORA FILMS.

The Twice-Born Woman. R-235. C-789.
Tradition. R-441.

SUNRISE PICTURE CORPORATION.

The Price of Silence (Peggy Hyland). Vol. 48, P-150; C-R, P-282.

SUNNY WEST FILMS.

Judge Her Not. R-235.

TRI-STAR PICTURES COMPANY.

Dazzling Miss Davidson (Marjorie Rambeau).
How a Woman Loves (Marjorie Rambeau).
She Paid (Marjorie Rambeau).
Mrs. Balfame (Nance O'Neil).

WESTERN PICTURES EXPLOITATION.

A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).

WILK AND WILK.

(Lee Kids Comedies).

The Circus Imps.
The Dixie Madcaps.

WORLD FILM CORPORATION.

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757.

PROJECTION

By F. H. RICHARDSON

Has Had Help

James A. Hart, chief projectionist, Rex Theatre Company, Oshkosh, Wis., says:

> I feel that I owe a letter to the department, and although I am not able to send in any new ideas, I will nevertheless thank you, Mr. Editor, as well as the various other contributing Brother Projectionists, for the help I have received through the department.
>
> I am one of those two-years-behind-the-times-men, due to the fact that I have been in the service. Upon my discharge, I was placed in this position by the Local, and have been trying ever since to catch up, which I am sure that, through the aid of the Handbook the lens chart and the department, I will be able to do.
>
> Our picture is fourteen feet wide and the projection distance seventy-eight feet four inches, with two Simplex and a Hertner Transverter with a double 35 ampere capacity. A Minusa Gold Fiber screen receives the picture, and we are told the results are very good.
>
> Before closing I would like to know what you think of those reel end alarms. I personally find that after projecting the first performance I can remember the last scene on each reel, and the point at which to change over; also, if the projectionist is besde his projector where he belongs, he will not need an alarm.
>
> In closing I send best wishes for the continued success of the department, the good health of its Editor, and through the department extend hearty greetings to all those whose acquaintance I have formed through its medium.

You Can Catch Up

There is no question, Brother Hart, but what you can catch up. Also you can pass a lot of those who, so far as knowledge of the profession be concerned, have stood to all intents and purposes with their feet rooted to the same spot for years.

Your letter expresses what I believe to be the spirit of those men who are loyal to and interested in the work we are trying to do through the department. I believe most of those who read the department, and their number is very large indeed, feel just about the same as you do, but a great many of them either lack the energy or are too bashful to express their thoughts on paper.

It is letters such as yours that tend to bind together the progressive men of the profession in a bond of friendly feeling, and that, Brother Hart, let me tell you is a *very* important item in the work.

As to the alarm, why it depends upon the man. The man who remains where he belongs beside his projector, and who is possessed of a good memory, does not need a reel end alarm, or a change-over signal. Unfortunately, however, not all those men who do insist on being a projectionist, instead of a projection room errand boy, and who, therefore, remain beside the projector where they belong, are not possessed of your very excellent memory.

Found a Record Necessary

Personally, I am not. In the old days I found it necessary to make a record of the change-over scene, and to watch very carefully for it. This was partly because of a poor memory, and partly because of the fact that I watched so closely for light discolorations and other faults on the screen, and so closely watched the item of speed that I seldom ever knew what the actual action of the photoplay was.

It is a solemn truth that I have projected a six reel feature, half a dozen times, without knowing one solitary thing about the details of the play, although I watched the screen every blessed minute of the time. I was not, however, watching the photoplay as such, but gauging the movements of actors, animals, etc., and watching for faults.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

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Then, too, there is the man who insists upon rewinding during projection, and who instead of reducing the speed of his rewind to six or eight minutes to the thousand feet, rewinds at higher speed, and stands there and watches the process—as he must do under the circumstances. A reel alarm is necessary for this chap, because the audience has its rights, and it is unfair to them to allow any fluke in the matter of change-over.

You see, Brother Hart, all these matters have a good many angles.

I thank you for your kindly greeting, and for your spirit of friendliness. If there is anything I can do to help you in the "catching up" process, advise me.

As to Wages

I am in receipt of a letter from a projectionist friend in a large city in Northern Ohio. In the course of the letter the following sentence occurs: "I am looking for a lot of wage trouble here this fall."

I do not quite see why there should be any large amount of wage trouble in the city in question, or in any other city for that matter. Why should there be? All local unions will, *of course,* be able to put up an argument something like the following when the time comes for the discussion of wage scales:

> Yes, Mr. Exhibitor, we realize the fact that hard times are with us, and that it has struck the moving picture industry just as hard as it has struck other industries, but that does not alter the fact that *a thing should be paid for according to what it is worth,* and you know that since our local secured increased wages it has made every possible effort to deserve the increase by inducing its members to give improved service.
>
> We have made every effort to improve the knowledge of our members, and to oblige them not only to give perfect screen results, but also *efficient* screen results. We have called upon various manufacturers of equipment and others to instruct our men by means of lectures on equipment and on projection matters in general; also we have obliged our members to attend those lectures.
>
> We have induced our members to expend considerable money in securing such works as tend to educate them in their profession. We have checked up the work of our members ,and have meted out punishment to the individual member who has been caught committing faults which injure screen results, or which tend to make projection unnecessarily expensive.
>
> *Increased Remuneration, Increased Value*
>
> In short, *we have done everything within our power to increase the value of the service of our members to you,* and it is a fact that through these efforts our men are now worth very much more to you than they were before the raise in wages. We therefore hold that the increased value to you of the service they give makes them better worth their present wages than they were worth the old wage, and any decrease in wages will tend to discourage further advance in knowledge and efficiency.
>
> We would call your attention to the fact that the substitution of inexperienced men will not only mean an injury to the screen results, but it will mean a very large injury to the equipment and to films, as well as a very great waste in electric energy, all of which will much more than balance any saving you might accomplish by the employment of men who will work for less wages.

Of course, I know the union in the city in question will be quite able to put up this argument, as also will other unions. I say "know it," because surely the men have not failed to see and realize the fact that increased remuneration calls for increased value, and unless increased value is given, sooner or later, remuneration will sink back to its old level, or at least it will drop back to a considerable extent.

I do not intend to convey the idea that if locals and individuals are able to prove that they have proceeded along the lines above indicated there will be no effort made looking to a reduction of wages, but *I know and certainly you know, that if a local or an individual is able to put up an argument along the lines above suggested, and the exhibitor knows that the argument is based in truth, its influence cannot be otherwise than a powerful factor in favor of the projectionist and the union when the time comes to consider the new wage schedule.*

I am going to watch the effect in at least two cities where a real, genuine, concerted effort has been made by the local to give increased value to the exhibitor by the education of the projectionist in the technic of his profession.

Duluth and Providence

These places are Duluth, Minn., and Providence, R. I. While it is, we think, true that neither of these unions has done all that could be done, still the Duluth union has made a real effort, covering a considerable time, looking to the improvement of its members and the Providence local has itself been quite progressive, though the men have not worked as long along these lines as has Duluth.

Let us now watch the effect in these two cities, and see if Mr. Exhibitor really does appreciate things of this kind. If the Duluth Exhibitor refuses to recognize the value of the work the men have been doing, which has resulted in his benefit, then the "argument" of the do-as-little-as-you-can-and-hold-your-job chap must be recognized at least to the extent that increased efficiency has but little monetary value to the profession. If the Providence exhibitors refuse to give encouragement to the work the men are now doing through the medium of the

Rhode Island Projectionists' Society, then the same holds true, and we may conclude that nothing but bull-headed force and ability to fight has value when it comes to the consideration of the matter of wages. We shall see what we shall see.

New Power's Speed Control

The Nicholas Power Company is out with a new and exceedingly unique projector mechanism speed control, which combines a mechanism almost exactly similar to the take-up friction device now in use on the Power's Projector and a spring-actuated engine governor.

The control has been thoroughly tested out, and we may accept the fact that the Power Company is willing to supersede its old type speed control with the new as pretty conclusive evidence that the new control is all right.

Looking at Figure 1 we see shaft M, on either end of which are collars P and Q. This shaft runs in bearings N and U. All parts between pulley A and part B, including ball bearings O, G and F, are mounted on shaft M, but are not in any way attached thereto.

Get it clearly in your mind that these parts simply use shaft M as a spindle upon which to revolve.

The action of the governor is as follows: The driving motor is belted directly to pulley A, which accommodates a ⅝-inch flat belt. This pulley, together with part L and the disc or face of friction material attached rigidly thereto by means of screws, form one part and revolve as a unit.

Part B is a fork which forms the lower end of the speed control handle used by the projectionist. Part F is a ball bearing, as are also parts G and O. These three bearings ride on shaft M. They do not, however, carry any part of the machinery, but act as thrust bearings to accommodate the difference in movement between parts A-L and all other revolving parts of the mechanism. In other words, they carry the end thrust, which is the basic principle upon which the whole device operates.

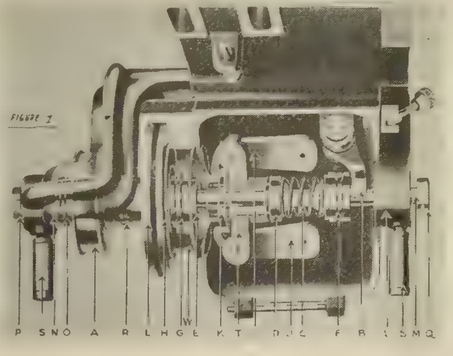


FIGURE 1
The new Power's speed control showing interior mechanism with casing removed

How It Operates.

When the projectionist's speed control handle is in the position which stops the projector mechanism, fork B is moved back away from thrust ball bearing F. When the projectionist's speed control handle is in a position which starts the projector mechanism, fork B is moved against thrust bearing F, shoving it endwise and compressing coil spring C, which brings part L and H together under pressure. The projector is driven by a ⅝-inch flat belt operating on pulley W, which is a part of disc H.

Now look at Figure 1 for a moment. Pulley A and disc L are driven direct from the motor, as per Figure 2. Coil spring C being compressed by part B, brings discs H and L together under pressure, the amount of pressure depending upon the amount of force exerted by coil spring C. The projector mechanism being driven by pulley W, we may easily understand that when the pressure between the two friction discs becomes sufficient, the projector mechanism will be started.

Where the Governor Comes In

And here is where governor I comes in. Governor weights I J, being subject to centrifugal force, the tendency is, of course, to throw them outward, and thus to pull part K towards coil spring C, thus compressing spring C and reducing the pressure between parts L and H.

When it is desired to drive the projector at a certain rate of speed the projectionist sets his control handle in the proper position, which will cause spring C to exert just enough pressure so that when the speed reaches the desired point, governor weights I J will exert sufficient force to relieve the pressure between discs L and H, and thus prevent the speed of the projector mechanism going beyond the desired limit.

This sounds a bit complicated, but it really is very simple, also it works perfectly.

As we before said, the device has been thoroughly tested by the Nicholas Power Company. There seems to be nothing likely to get out of order, and we congratulate the company on the improvement thus accomplished in the Power Projector.

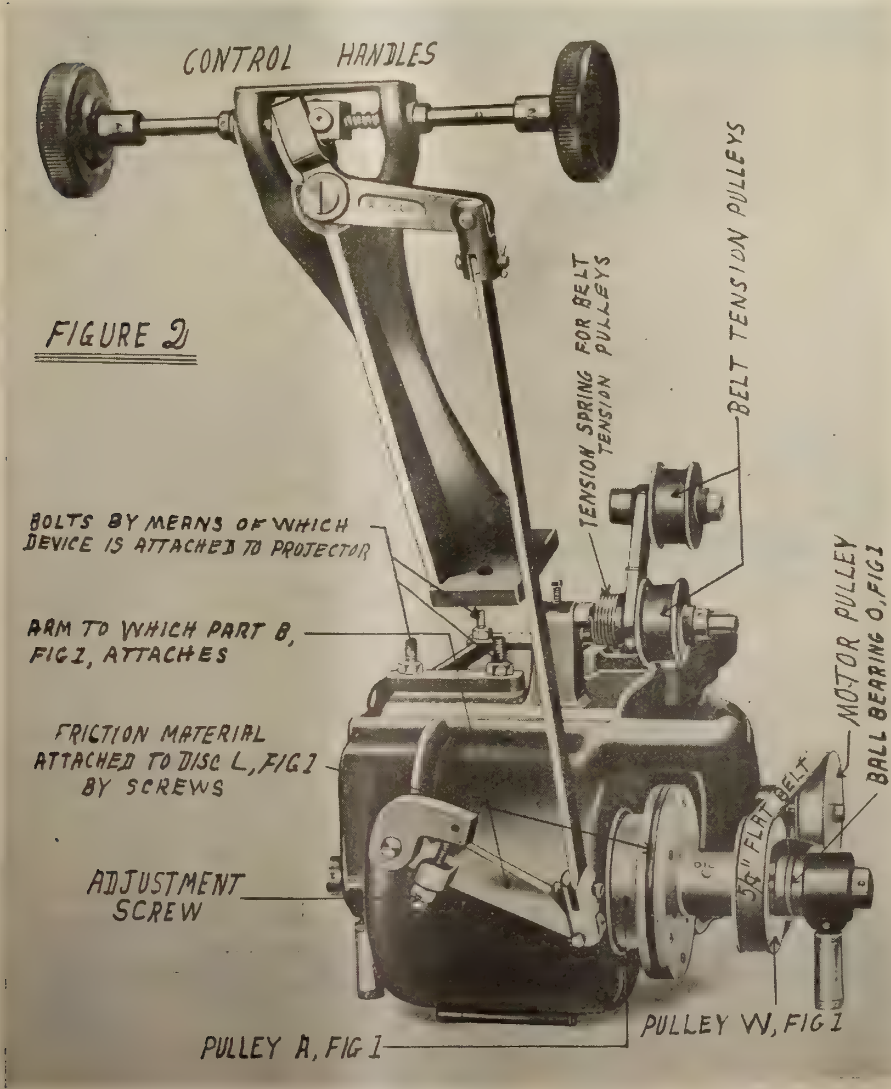

CONTROL HANDLES
FIGURE 2
TENSION SPRING FOR BELT TENSION PULLEYS
BELT TENSION PULLEYS
BOLTS BY MEANS OF WHICH DEVICE IS ATTACHED TO PROJECTOR
ARM TO WHICH PART B, FIG 1, ATTACHES
FRICTION MATERIAL ATTACHED TO DISC L, FIG 1 BY SCREWS
ADJUSTMENT SCREW
MOTOR PULLEY
BALL BEARING O, FIG 1
⅝" FLAT BELT
PULLEY W, FIG 1
PULLEY A, FIG 1

FIGURE 2
New Power's speed control, showing exterior mechanism, with casing in place

He Wants to Know

J. D. Reedy, Oxnard, Cal., says:

> It is with great interest I have read many of the articles you have written. I also have the third edition of the Handbook. I am located near Los Angeles, and I am naturally interested in the wonderful things being done there in the projection line.
>
> I would like to know why I never see anything about Los Angeles in the department. It can't be because it is too far away, because you receive letters from places as far off as India.
>
> Can you tell me who the originator of the idea of placing glass in magazine doors was? I have had several arguments, and would like to know.

Men Too Busy to Write

As to the lack of news from Los Angeles, I do not know why it is, but we have heard nothing from there for a great while—that is nothing intended for publication. Guess the Los Angeles men are too busy doing things to bother writing about them.

As to the glass matter, I could not answer authoritatively from memory, and I have not any data at hand. My recollection is that either the Nicholas Power Company or the Precision Machine Company was first to adopt the idea, but who was the actual inventor of the scheme I do not know. Though whoever evolved it did make matters considerably more convenient for the projectionist.

Incidentally I might myself ask the chaps out in Los Angeles, and the other Pacific Coast cities as well, whether or not they are all dead or merely sleeping. It is hot weather, yes, but nevertheless, it seems to me those who admit that this department has at least done something to help the profession owe it to the department to help make it interesting by contributing once in a while.

San Francisco we have entirely given up. The men there remind me very much of a good live oyster. In the early days they did a great deal to help, but of late their services to the profession as a whole have been represented by a big O.

Of course there is no obligation on San Francisco or anybody else to help in improving the knowledge of the profession as a whole. We all have the inalienable right to live selfishly and to refuse to help in general progress. We all have the right to receive without giving, but there is so much the progressive western men can do, or could do to help in the furtherance of the work of this department in the raising of projection from the plane of what used to be a despised trade to the plane of a respected profession, that we cannot help but be disappointed when they don't do anything, or at least some of them don't.

Well, gentlemen, we will get along without your help if we have to, but the fact remains that we feel your help is deserved and that we ought to have it, and—there you are.

Useful Invention

V. R. Shaw, projectionist, Lyric Theatre, Marion, Indiana, has submitted for examination test what he calls a pin press and sprocket puller.

The details of this device are shown in the drawing. It consists of a steel plate about 5-16 inches thick, 2 inches wide and something like 3 inches long, the center of which is cut away 1½ inches wide and 1½ inches deep, and in the lower bar—that farthest away from the thumb screw—an opening is cut which is ⅛ inch wide.

There is a second piece, entirely separate from the main block, the neck of which sets into a V-shaped slot in the opening in the main block. To remove a sprocket pin this part is inserted and the pin is pressed out, as shown in figure 1. Then the block is removed and the sprocket placed in the opening as shown in figure 2. The shaft is then pressed down even with the sprocket, whereupon the position of the sprocket is changed and the process of the removal of the shaft is continued as per figure 3.

Simple and Effective

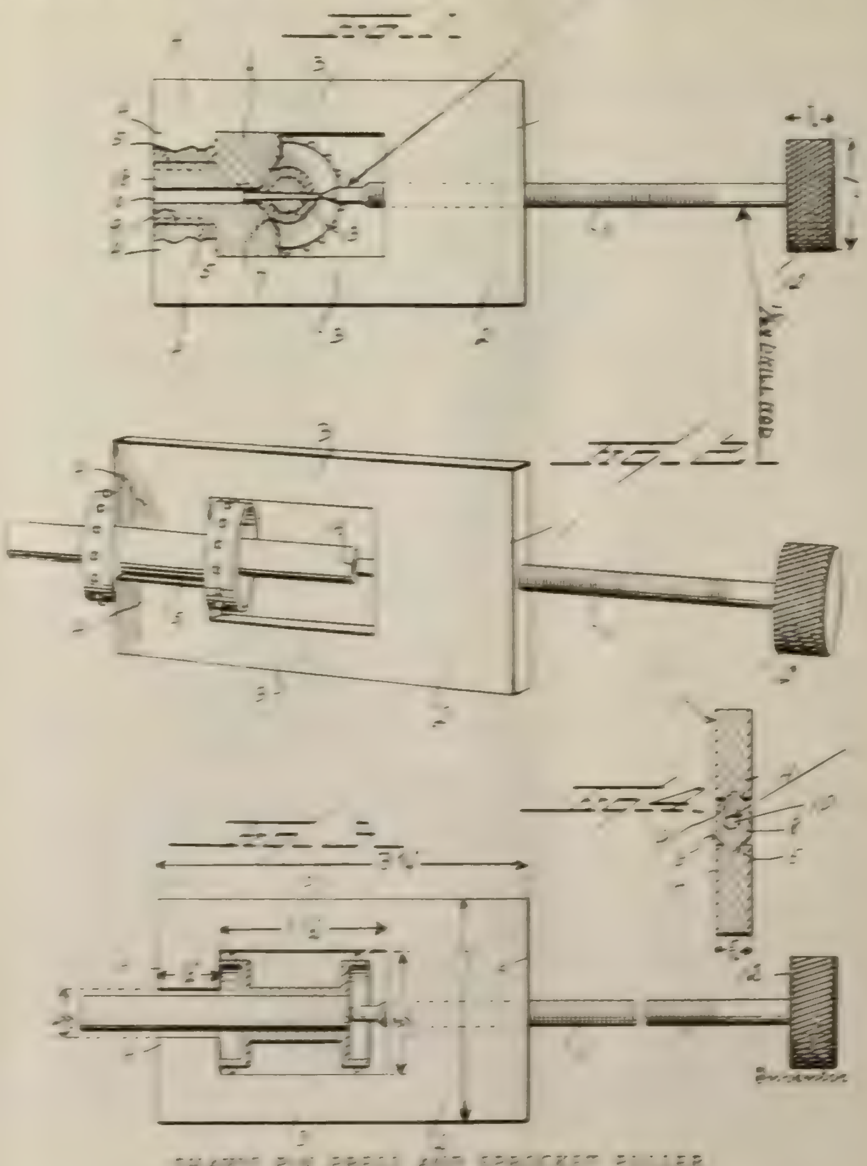
The device is simple and effective. If Brother Shaw is able to get the thing into the hands of those who will market it properly through supply houses, I can commend it to the favorable consideration of projectionists, providing that the price be not too high.

It seems to me that the whole device could be made cheaply by stamping out the main piece and using a die casting for the other.

The advantages of the instrument are that by its use it is impossible to spring or mar the sprocket shaft. If a sprocket has been on a shaft for some time, the shaft is likely to become corroded and in some cases slightly rusted, so that the sprocket sticks very tightly.

Once it is removed without injury to the shaft and the shaft cleaned thoroughly, a new sprocket will slip on without any trouble at all and the pins can be replaced.

Within the pin press the pins are replaced by the reverse of the process used in removing them. By the use of this instrument the whole job is completed without employing a hammer. This little tool will enable the projectionist to replace sprockets without any danger of incurring trouble.



SHAW'S PIN PRESS AND SPROCKET PULLER

As shown in detail by patent office drawing

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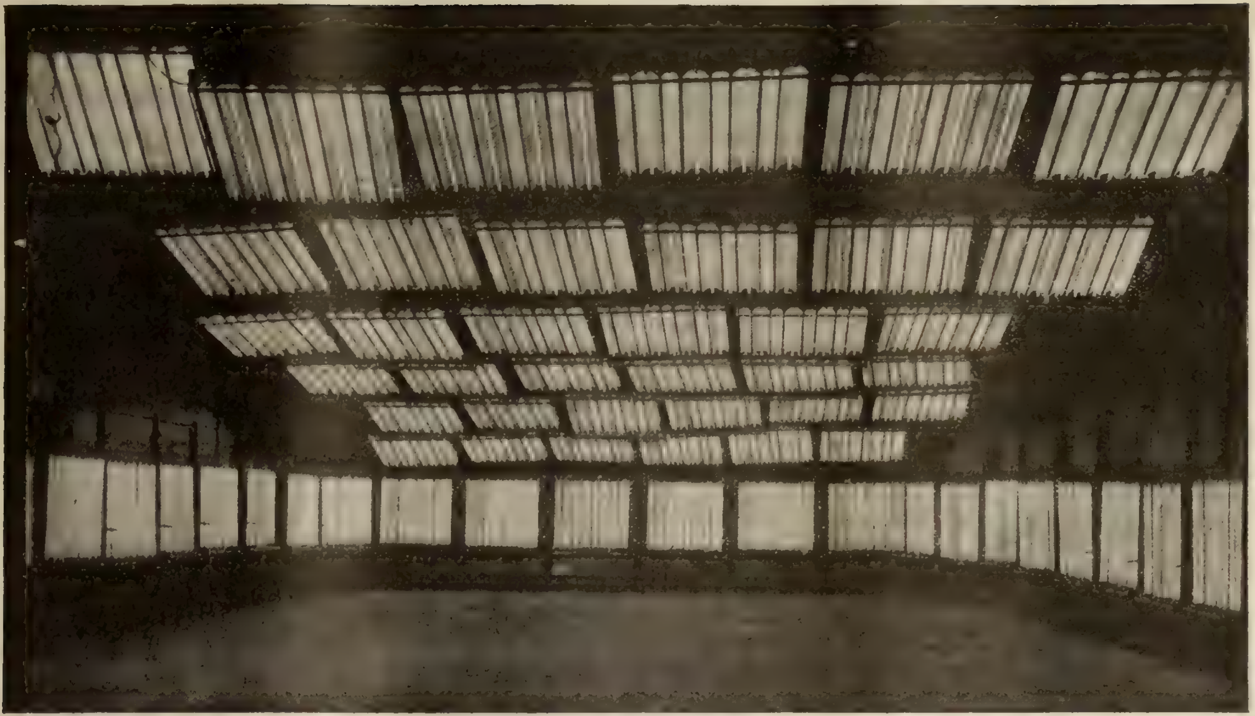

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CH-59

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A Three Hundred Thousand Dollar House Is Building at Middletown

THE new $300,000 fifteen hundred seat house now being erected on South street, Middletown, N. Y., was designed by Eugene De Rosa and R. Graham for the Middletown Theatre Company.

The theatre will be entered through a front building two stories high and 77 feet 6 inches in width, to be built of red brick with base of gray granite and cornice and other ornamental features of light terra cotta.

This building will contain two stores with offices above and vestibule and lobby for theatre. A marquee of wrought iron the full width of the vestubule and extending across the sidewalk out to the curb will act as a shelter at the entrance and with its glass pendants and its colored electric lights at night will be a very ornamental feature. The walls of the vestibule will be lined with face brick, same as used upon the front, which will form a background for handsome display frames. The granite base of the front is to be carried around the walls of the vestibule.

Much Plate Glass

The lobby walls are to be of marble, with panels in which are set plate glass mirrors, alternating with display panels except the panel in which the ticket office window appears with a handsome bronze grille set in it. The ceiling will be of ornamental plaster in warm ivory tints with ornaments picked out in gold leaf. The floors are to be of terrazzo with marble mosaic borders and panels.

The auditorium will have a length of 107 feeet and a width of 71 feet with a height of 40 feet.

The proscenium arch is to be 35 feet wide and 23 feet high. It is to be set off with pilasters on each side and a wide running ornament above on the face of the arch. Above this the sounding board curves over to the main ceiling.

On either side of the stage will be an arch to be hung with drapery back of which will be set the organ. A balcony with turned balusters carried on carved brackets is set in the arch at a height of about 10 feet above the floor. The walls will be further enriched with pilastars supporting a handsomely ornamented cornice, decorated moulding dividing the wall surfaces into panels, a wainscoting and the exit doors with ornamental heads and cornices in which are to be set the exit signs in art glass.

Concealed Trusses

Back of the seats will be four marble columns that help to carry the balcony along with the trusses concealed in the floor thickness.

Two grand staircases at either side of the orchestra at the rear of the house will lead up to the balcony. The staircases will be of ornamental iron except the treads, which will be of white marble. The balustrades will be of wrought iron.

Elliptical Dome

The principal feature of the main ceiling is to be an elliptical dome 40 feet in diameter on the major axis. The rest of the ceiling will be laid off in panels radiating from the dome with centerpieces of ornamental plaster at every point from which a chandelier is suspended. The prevailing tones of the decoration are to be old ivory, warm grays with bands of deeper colors and the ornament in gold leaf.

On the orchestra floor are to be located the ladies' retiring rooms, the gentlemen's smoking room, coat room and manager's office.

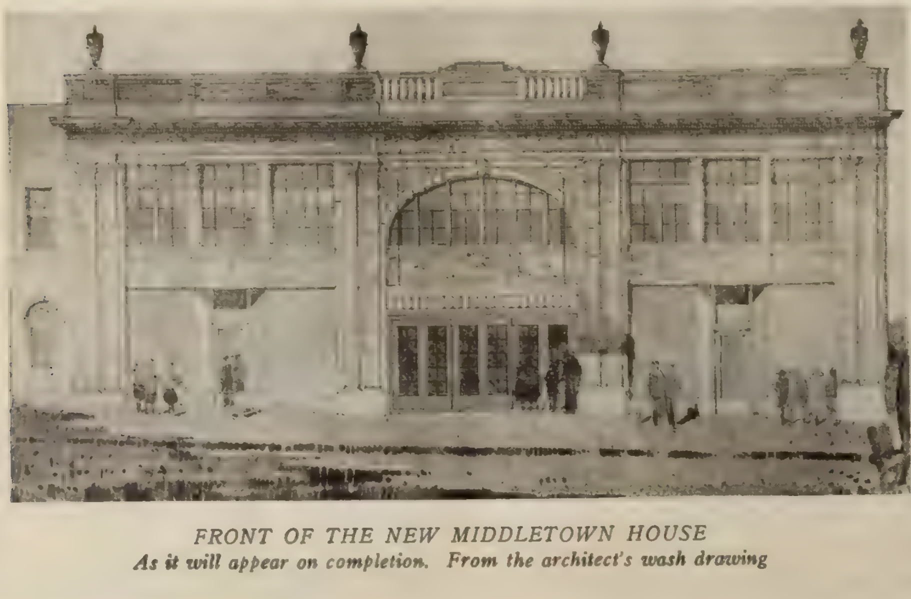
A handsome marble drinking fountain will be located at the rear of the orchestra.

In the designing of the theatre special attention has been given to sight lines so as to provide everyone in both orchestra and balcony with a clear unobstructed view of the stage.

A handsome large chandelier will be suspended from the dome with others at the rear of the main ceiling and upon the soffit of the balcony.

A finely equipped and commodious projection room will be provided.

Special attention has been given to the heating and ventilating system. The heating will be of both the direct and indirect systems.



FRONT OF THE NEW MIDDLETOWN HOUSE

As it will appear on completion. From the architect's wash drawing

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Many Western New York Houses Change Owners

Many buffalo and western New York houses have changed hands recently and several theatres have been opened following remodeling and redecoration.

In the Queen City of the Lakes the Majestic, formerly owned by J. D. Parmalee, is now being operated by H. Hareski, of Detroit. B. Vohwinkle, of the Oriole, has taken over the Victor, 1584 Genesee street. Harry Green has sold the Temple on William street. He is now running the Premier, a neighborhood house at Main street and Leroy avenue, which he bought a few weeks ago. The Temple is now owned by George C. Witzel.

In the towns of the territory the following changes have taken place: The Opera House in Dansville has been sold to the Star Theatre Company of the same town. This house was formerly owned by E. C. Cridler. The Elite, in Niagara Falls, N. Y., formerly owned by E. C. Berkey, is now being operated by Robert Earle and Albert Heintzmann. In Elmira, the Majestic and Mozart have beeen sold by Joe Carter and Mrs. Louise Jackson to Mr. Bernstein, of Albany.

Russell Has Temple and Family

The Temple and Family theatres, in Albion, are now being run by Harry Russell, of Sherman, N. Y. These houses were formerly owned by Harold Dygert, of East Rochester. Frank Aprile, who owns the Rex in Geneseo, has purchased the Oakfield Opera House. L. G. Brady has opened the Smith Opera House in Geneva. Mr. Brady was formerly manager of the Temple in the same city. Rousney & Downs have opened

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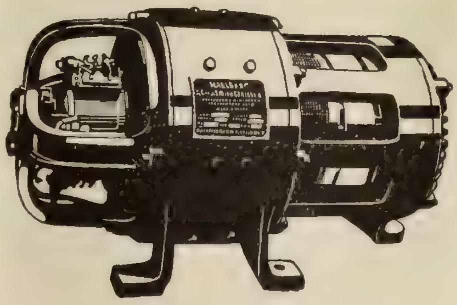

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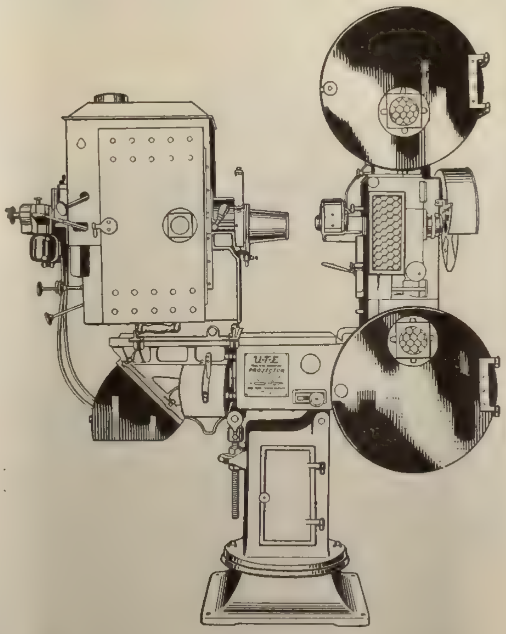

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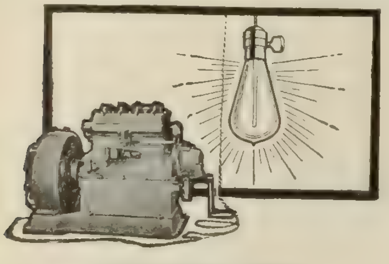
EVERYTHING FOR THE MOTION PICTURE THEATRE EXCEPT THE FILM the Masonic Hall in Ontario, N. Y., as a picture house.

Fred M. Zimmerman, president of Nu-Art Pictures, Inc., opened his remodeled Oliver Theatre in North Tonawanda, N. Y., last week. The name of the house has been changed to the Avondale. William Tischkoff, of the Murray and Empress theatres, Rochester, has purchased the Palace in his city. The new Loew State Theatre is approaching completion in Buffalo and will open October 15.



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Bell and Howell Camera and Rothacker Cameraman Create a New World's Record

TIRY MILLER, head Rothacker cameraman, has established another world's record—the most rapid picture ever made with an ordinary motion picture camera.

The 8 to 1 ultra-rapid camera makes 128 exposures per second. Miller has scored a 12 to 1 picture, or over 200 exposures per second. According to the Bell & Howard Company this is the fastest picture ever made with an ordinary camera.

Recently in an iron mine Miller photographed the film of the lowest depth on record by the U. S. Bureau of Mines. Shortly before that he obtained the first close-up of boiling metal in a steel furnace.

Engineers came to William H. Strafford, Rothacker practical picture director, with a problem in metal testing. They wanted to see what happened during the tests and when the metal gave way under the strain. Miller and Strafford had a Bell & Howell geared up to 8 to 1, the ordinary ultra-rapid speed. But that was too slow. The engineers figured on paper that the camera would have to speed up to 12 to 1, just 50 per cent. faster than the usual slow motion camera. With the aid of Bell & Howell engineers the feat was eventually accomplished.

Special Chutes Were Used

Miller relates: "We finally ran the film from sprocket wheel to shuttle and from shuttle to sprocket wheel through specially made chutes to prevent the beating of the films during the terrific speed and to prevent jerking of the film in the shuttle.

J. H. McNabb, general manager of Bell & Howell, says: "The work of accommodating our regular professional Bell & Howell camera for the reception of the ultra-speed attachment to take pictures at better than 200 exposures per second presented quite an engineering problem, and only through the ingenuity of Albert S. Howell was this attachment worked out so that pictures could be made in a highly satisfactory manner.

"When the Rothacker cameraman first came to us with a problem that required between ten to twelve times the normal speed, we were skeptical of being able to accomplish it with our ultra-speed mechanism, due to the fact that our engineering department designed and perfected the mechanism for the taking of pictures at only eight times normal speed. However, our experimental laboratories produced the special chutes, which eliminated all loop strain to which the film is subjected at this extremely high rate of speed.

TIRY MILLER
Rothacker cameraman who cranked the Bell and Howell to victory

"The results have exceeded our expectations, because it seems almost inconceivable that an ordinary motion picture camera could be geared up to this extreme rate of speed and take pictures that are so perfect as to be classed in quality with the performance of the cemara operating at the normal speed of sixteen pictures per second.

A World's Record

"I believe that this feat may be claimed as the world's record in the taking of ultra-speed pictures with an ordinary motion picture camera. We are not saying that pictures have not been taken at a greater speed than this, because special cameras have beeen built for the exclusive taking of ultra-speed pictures, when the mechanism was constructed with special reference to the speed and duty to be imposed upon the travel of the film, etc.; but we do claim that it is the first camera that has been equipped with an ultra-speed attachment that has taken pictures at a speed of over 200 exposures per second without damaging the mechanism or injuring the camera in any respect.

"The fact that Miller's camera today, after taking over 10,000 feet of negative at extremely high rate of speed, is as good as any of the new cameras which are now being turned out by our factory is a very high testimony of the material and workmanship which are incorporated in the manufacture of our instrument.

"Some conception may be had of the speed of travel of the various mechanisms in the ultra-speed attachment to the camera, when considering that the main shutter shaft travels at a speed of approximately 12,000 revolutions per minute, which means that the peripheral speed of the shutter is about three and one-half miles per minute.

No Undue Vibration

"The fact that a mechanism can travel at this enormous speed without injury to any of the working parts, or, in fact, without the mechanism flying to pieces, is most remarkable; and in explanation of it we must say that this is another feat of our engineering department and experimental laboratories in devising a running balance for these parts, so that the camera would reflect no undue vibration.

"To do this, some very elaborate tools were constructed, which permitted the balancing of the shutter at ultra-high running speed; in fact, the shutter shaft and cam of the camera were balanced, while running, at a speed upwards of 12,000 R.P.M., and this accounts for the fact that there is no vibration in the camera while operating the ultra-speed attachment, and that the operation of it is performed by one man without the assistance of any one steadying or holding the camera or the tripod.

"Without this fine degree of balancing it would be impossible to attain the speed of 12,000 R.P.M. with any instrument without causing so much vibration as to make it impossible to crank or without having a specially built support to hold the mechan-

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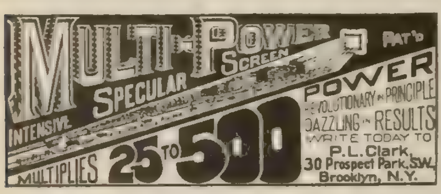

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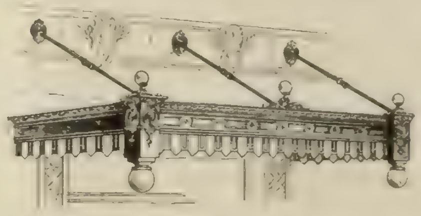
ism on the ground. Consider, on the other hand, that the pictures Miller made were with the ordinary tripod, the ordinary camera, and without any assistance.

"I have seen the results of Mr. Miller's work and I must say that I have never seen anything to compare with them. The photography was as clear, sharp, and steady as that of any normal speed work ever screened. I think the Rothacker organization should be complimented on producing such a high quality of work at what would ordinarily be considered an impossibility with a normal operating camera."

The Newman Company Is Telling All About Its Marquees in a New Folder

A MARQUEE, or a sidewalk canopy, adds much to the beauty of a theatre front. Besides, it protects the waiting crowds in rainy weather and possesses unlimited possibilities for advertising the house and exploiting its program.

Large cut-out and banners can be mounted on a marquee, or, as in the case of Ascher's Capitol of Cincinnati, a row of illuminated bronze frames to hold announcement cards may be added.



A NEWMAN MARQUEE
One of the up-to-date patterns which is equipped with electric lighting fixtures

Moving electric signs can also be utilized on a large marquee to splendid advantage, and a well-lighted canopy will attract attention from a great distance.

Twenty-eight new and distinctive types of marquees are illustrated in a very interesting folder just issued by the Newman Manufacturing Company, of Cincinnati. Each marquee has a sturdy steel frame and the more elaborate ornaments are of cast zinc. The pendants are clear on opalescent green glass and may be fitted with any desired art glass, as the exhibitor may desire.

Two types are illustrated, one with a galvanized steel roof, and the other with a roof of ribbed wire glass with metal ceiling beneath, the latter being preferred when the lobby is naturally dark. They are made in any size and may be obtained with a row of electric lights along the top, if desired.

Busy Days at Newman Plant

These are busy days at the plant of the Newman Manufacturing Company. Machinery has recently been installed for the manufacture of wooden frames and the finishing touches to the various departments are being added this week.

The House of Newman has realized for some time past that their exists a constantly growing demand for elaborately ornamented display cabinets, and that many exhibitors overlook the long line of Newman Brass Frames in favor of the more "showy" wooden types.

The majority of the Newman wooden frames will be made throughout of genuine oak; most of them will be machine-carved, but the Newman folks are also prepared to manufacture hand-carved frames and ticket booths.

The frames will be finished in all natural wood finishes, that is the regulation mission colors. Preparations have also beeen made for finishing the more expensive frames in gilt, copper, verdi and duo-tones.

In preparing this line the Newman company have beeen careful to include a large number of combination photograph and poster frames. All of these frames are arranged to hold one one-sheet poster in combination with several 8x10 in. or 11x14 in. photographs.

Announcement Card Holder

In the line has also been included an announcement card holder, with spaces for each day of the week, and several special unit frames and corner display cabinets.

Arrangements have been completed for making quick shipments from their Chicago branch, 68 W. Washington street, as well as from the main factory.

The Newman company also manufactures brass railings and door hardware for theatres, and ticket choppers in four different styles at popular prices.

As in the case of other fixtures in their line, Newman Wooden Frames will be sold whenever possible through leading dealers in all cities of importance. A catalog illustrating the complete line will be sent upon request to interested owners either direct from the factory or from responsible dealers.

Bausch and Lomb Issue a Booklet Worth Having

A handsome 20-page booklet, illustrating and describing the Cinephor projection lenses for motion pictures, has beeen issued by the Bausch & Lomb Optical Company, of Rochester, New York.

The book tells the why, how, and for what of these new lenses, and contains a valuable projection table showing the size of screen images at different distances with lenses of different focal length, a price list of the Cinephor lenses, series 1 and 2, and also of the series 0 lenses.

The illustrations of the front view of the lenses in actual size, series 1 and 2 in spiral jackets and in barrels only, add to the usefulness of the booklet, which should be in the hands of every motion picture exhibitor and up-to-date projectionist.

CORCORAN'S LATEST DEVELOPING TANK WILL CUT YOUR DEVELOPING COSTS IN TWO
SEND FOR PRICE LIST NO. [illegible]
A. J. CORCORAN, Inc.
MANUFACTURERS AND PATENTEES
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Over eighty percent of motion pictures are tinted. Heretofore this has meant an extra operation in the laboratory but now

Eastman Positive Film

WITH TINTED BASE

makes tinting unnecessary. And there is no advance in price over regular Eastman Positive Film.

It's a new Eastman product but the response from the trade has been general and immediate.

Seven colors are now available—amber, blue, green, orange, pink, red and yellow.

All Eastman Film, tinted or untinted,
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FIRST-CLASS THEATRE ORGANIST desires engagement. Experienced picture player. Splendid library. State hours, organ make and size. Wire or write H. Ramos, 21 Arden St., N. Y. City.

ORGANIST DESIRES POSITION — First-class musician of international reputation. Expert picture player. Experienced. Reliable. Immense library, best music. Large instrument preferred. State hours, organ make and size. Salary your limit. ORGANIST, Box 194, Portsmouth, Virginia.

MR. THEATRE OWNER! ARE YOU LOOKING for a reliable manager for your theatre? If so, I am the man you want. Can handle straight picture theatre or pictures and vaudeville. Address HAL R. WHITFORD, Palace Theatre, Olean, New York.

PROJECTIONIST desires permanent position; five years' experience on Powers and Simplex machines. Good mechanic. Write or wire. E. E. Werst, Forestport, N. Y.

CAMERMAN open for engagement; references; own camera, lights and laboratory; go anywhere. Box 222, M. P. World, N. Y. City.

THEATRES WANTED

WE ARE OPEN for proposition to take over, on leasing basis, theatres in Philadelphia, Trenton, Baltimore, Newark and Jersey City. 1,000 seat, or larger houses preferred. Imperial Theatres, Incorporated. Suite 408, Empire Bldg., Phila., Pa.

THEATRES FOR SALE OR RENT

FOR SALE: PICTURE THEATRE, A-1 condition, seating 1,000, large stage with modern facilities. Equipment booth best money can buy. Manufacturing city, between 6-7 thousand; lease ten years, giving exclusive privilege with protection against competition guaranteed by city. Price $25,000. M. L., care M. P. World, N. Y. City.

EASTERN MONTANA THEATRE—Town 8,500; well established; owner in other business. Box 223, M. P. World, N. Y. City.

FOR LEASE—"Grand Theatre," Rock Springs, Wyo. Photoplays, vaudeville, road shows. Theatre fully equipped, two Powers 6-B machines and rectifier. Minusa screen. Lessee to purchase same. Theatre has best location in town; seating capacity 616. Town has population of 7,000. All bids to be sealed and in the hands of the secretary not later than September 15. Address: "BIDS," Grand Theatre, Oscar Olseen, secretary.

EQUIPMENT FOR SALE

POWERS 6-A SPECIAL ROAD OUTFIT, DeVry C-90. Perfect condition and wonderful bargains. Donald Malkames, 705 W. Dia. Av., Hazleton, Pa.

FOR SALE—350 seats, link electric control player piano, two motor drive projection machines, two Kimble reversible ventilating fans, four door closers. Everything in good condition. Lyric Theatre, Endicott, N. Y.

OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirement. J. P. Redington, Scranton, Pa.

CAMERAS WANTED

WANTED—GOOD SECOND-HAND motion picture camera complete with lenses, tripod, carrying case and magazine. Prefer Bell & Howell, Akeley, Wilart or Pathe. Give complete description as to condition and extent of outfit, price and terms. T. H. White, 842 E. 79th St., Cleveland, Ohio.

CAMERAS FOR SALE

BARGAINS in new and used Bell & Howell, Pathe and De Brie cameras. 400 foot Pittman with automatic dissolve, $200. Educator camera, F. 3.5 lense, $85. Kinagraph, $65. Universal tripod, like new, $85. DeVry suit case projector, $110. Power's 6-A projector, motor driven, $175. Ray, 326 Fifth Av., N. Y.

FILMS FOR SALE OR RENT

FOR SALE—Two-reel comedies, with sixes, threes, ones, slides and photos. Single reel comedies with one sheets. Films in excellent condition. Central Film Company, 729 Seventh Av, New York.

BIG STOCK of used films consisting of serials, features, comedies, Western dramas, scenics and educationals. Reasonable. Send for list. Jawitz Pictures Corporation, 729 Seventh Av, New York.

WE HAVE thousands of films. 1-7 reels; comedies, dramas, Westerns, serials. Claire Productions, 60 Graham Av., Brooklyn, New York.

FOR SALE—"Idle Wives" (7), "On Trial" (6), "After the Ball" (6), "The Whirl of Life" (6), "Where Are My Children?" (5), also "Adventures of Jimmy Dale" (32), "The Liberator" (24), "The Demon's Shadow" (20). Also large variety of miscellaneous Features, Comedies, Serials, Educationals, Cartoons, etc. Guaranty Pictures Co., 130 West 46th St., New York.

MISCELLANEOUS

FIVE THOUSAND YARDS Battleship Linoleum; four thousand of best grade cork carpet Government surplus stock at less than wholesale prices. Redington Co., Scranton, Pa.

SHERIDAN THEATRE, GREENWICH VILLAGE, NEW YORK
Designed by Reilly and Hall for the Sheridan Theatre Company. The house seats 2,208

Greenwich Village Is Invaded By Sheridan

The erection of the Sheridan Theatre at Twelfth street, Greenwich and Seventh avenues, marks the invasion of Greenwich Village by a high-class motion picture theatre.

This building, of terra cotta trimmed tapestry brick, covers a triangular block once owned by the Rhinelander estate and was until a few years ago covered by the oldest wooden houses in the Ninth Ward. It was on this site that an old stable served as a theatre many years ago and as the march of progress has razed the old blacksmith shop—a landmark of old New York—it has brought with it a $700,000 building put up by the Sheridan Theatre Company, of which Max Spiegel is president.

Reilly and Hall, the architects, have introduced several innovations for a picture theatre, one of which is a crossway sunk below the level of the seats, so that passersby may cross the auditorium without interfering with the vision of those already seated.

Another attraction is a 60-foot dome toned in green, ivory and gold and reflecting the Italian Renaissance style carried out throughout the interior of the theatre.

House Seats 2,208

The house seats 2,208, distributed as follows: 1,182 in the orchestra, 802 in the balcony, 128 in the lodge boxes, and 96 in the stage boxes, and a distance of 40 feet intervenes between the front row of seats and the screen.

The projection room measures 15 by 30 feet, and in are installed three Simplex machines and four spot lights.

The heating and ventilating systems were installed by the Ideal Heating Company.

The house, which costs approximately $700,000, will be opened about September 17, under the directorship of Edwin Emery.

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The Perfect Projection Surface

DA-LITE SCREENS are built to specifications, each screen is built to fit the particular house for which it is intended.

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DA-LITE SCREENS will give 100% SCREEN EFFICIENCY.

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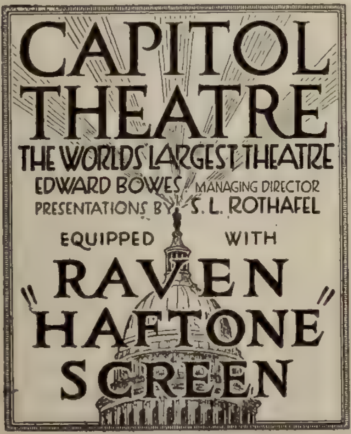
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Universal Film Co.
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THE RAVEN "HAFTONE" SCREEN

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When desired the Projectoscope is fitted with narrow gauge mechanism to carry Safety Standard Films and thus equipped is approved by the National Board of Fire Underwriters for use without an enclosing booth, complying with the strictest requirements of fire laws.

Get our booklet and learn all about this practical utility projector, which requires no skill for successful operation.

And remember this:

Only the American *is a* Projectoscope

"The Portable Motion Picture Projecting Machine Without An Apology."

"I—It can be stopped with the light on the film, with safety."

There are many times when it is a great advantage to be able to stop and study some certain point in a motion picture, especially in lectures, both popular and educational.

The Projectoscope can be stopped instantly, and held at one point as long as desired, with no danger of fire, and no hurt to the film.

And the "still" picture is as bright and sharp and well lighted as the moving picture was.

This is true because we use the same light—and all of it—on a still as on a moving film.

The three-lens arrangement, exclusive with the Projectoscope, permits this, because it diverts the red rays of the light (the heat rays) to the sides and concentrates the white rays (the cool ones) on the picture.

Stereopticon views can be printed on a film, and by using this film in the Projectoscope a series of such views may be shown, each as long as desired, with no chance of their sequence being broken, or one getting in wrong side up.

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COMING SOON! The American Ace will soon be ready for delivery. It is somewhat larger, stronger, more powerful. No machine of any size surpasses it in beauty of design, quality of material or perfection of workmanship and finish. It is the highest class portable projector ever made.

If you are interested in a portable machine suited to good sized auditoriums as well as small rooms, watch for future announcements.

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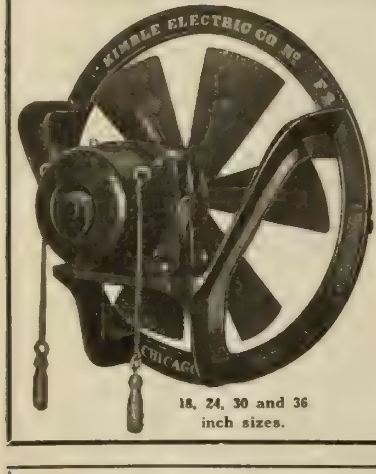

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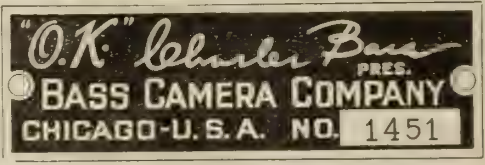

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POWER'S PROJECTION

Universal Film Company Leases Broadway House; Will Have Model Presentations

"No Woman Knows," Tod Browning's Universal-Jewel production of Edna Ferber's novel, "Fanny Herself," is to have a Broadway run, beginning September 4, in the Central Theatre, Broadway and Forty-seventh street, which has been leased by the Universal Film Manufacturing Company.

A Broadway run is thus assured not only for "No Woman Knows," but also for "Foolish Wives," the million-and-a-half-dollar von Stroheim production, now nearing completion at Universal City.

In taking over the Central, Universal announces a unique and novel policy for the operation of that house.

Each picture that plays the Broadway house will be supplied with exploitation and a presentation arranged and prepared by experts of the Universal exploitation department, so devised that the same effects can be adapted to the uses of every exhibitor who books the picture. No attempt will be made to give these pictures an over-lavish presentation or to accompany them by exploitation that cannot be carried out by the average exhibitor. The Central presentation will be a model that every exhibitor can follow. It will be the exploitation criterion for all of Universal's productions.

The Central will be a moving picture theatre in all respects and it will be a continuous performance house. A costly organ is being installed and extensive alterations and decorations are under way, including the construction of a box office at the front of the lobby. There will be no reserved seats.

Up-to-Date Equipment

The latest and most up-to-date moving picture theatre equipment is being installed and every attempt is being made to make the theatre a model of its kind.

One of the unique features of the presentations in the Central will be the elimination of interludes and too-elaborate musical programs. The pictures will be accompanied by appropriate orchestral and organ music, but there will be no attempt to feature the musical part of the program.

Besides being a Broadway first run house for Universal, the theatre also will be considered as a presentation example for all Universal exhibitors.

Progress

DEPEND UPON POWER'S

Universal's policy as to this is best expressed in the words of E. H. Goldstein, Assistant to Mr. Laemmle. "We are going to concentrate on 100 per cent. screen entertainment. All else will be contributory to that."

POWER'S PROJECTORS

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POWER'S G. E. LAMP

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Leased by the

Universal Film Manufacturing Company

As a First Run House
To Be Considered Their Presentation Example for All
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CHARLES W. MACK

BY THE

DOUBLEDAY PRODUCTION CO.

TERRITORY GOING FAST

Western Pictures Exploitation Co.
Irving M. Lesser Gen. Mgr.
635 H.W. Hellman Bldg.
LOS ANGELES CAL.

Surprise!

N. B. For the full enjoyment of this great surprise picture of the year, be sure your patrons are in at the first reel.

You'll have 'em coming back to see it all over again. "The Great Impersonation" is that kind of a picture. In real sit-on-the-edge-of-the-seat story interest, it has never been equalled in pictures.

Jesse L. Lasky presents a

George Melford PRODUCTION

"The Great Impersonation"

with

James Kirkwood

A Paramount Picture

THE SATURDAY EVENING POST September 24, 1921

Jesse L. Lasky presents

Cecil B. DeMille's "The Affairs of Anatol"

Paramount Production

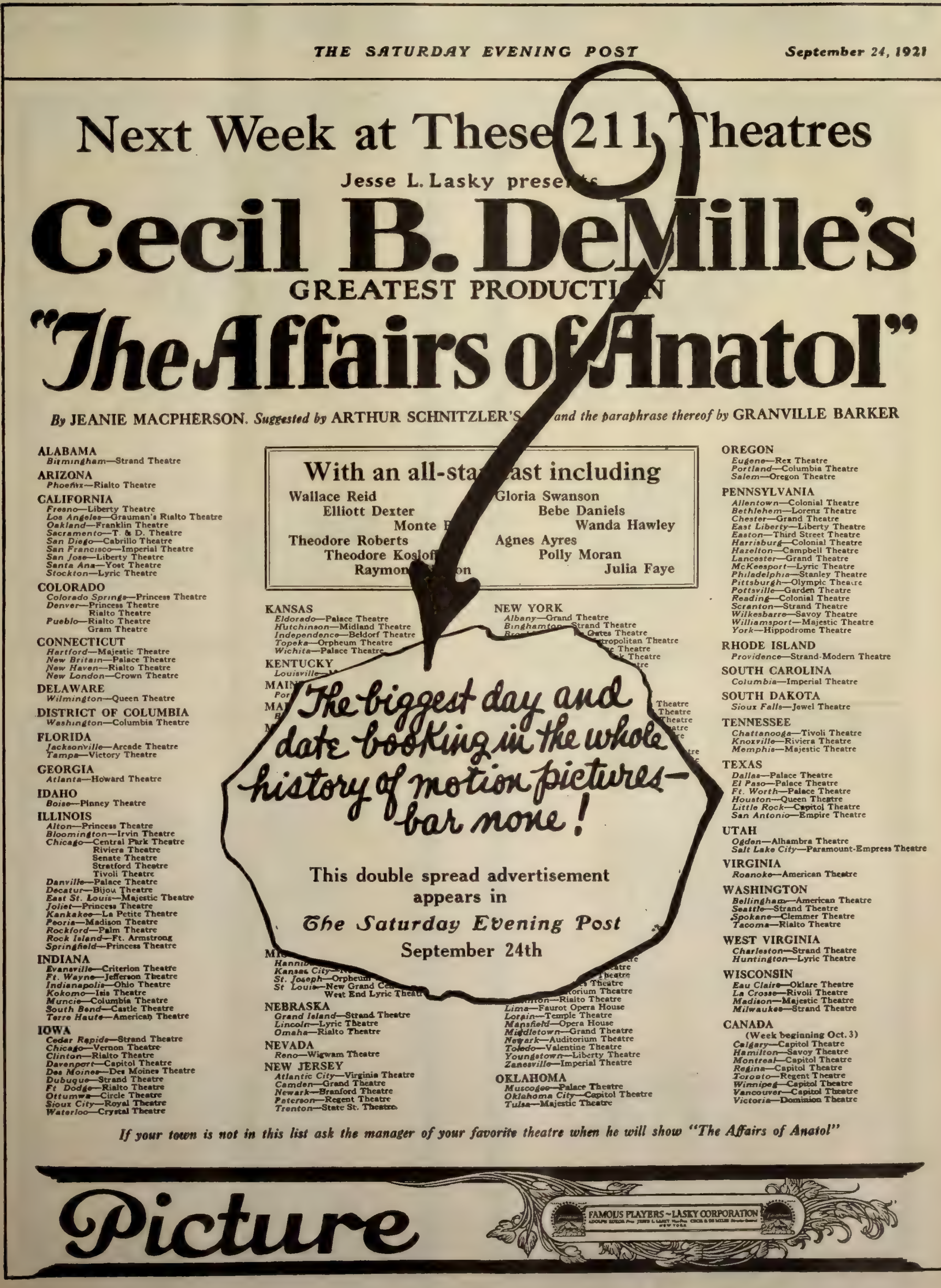
With the greatest all-star cast ever assembled in one photo-play

No fewer than a dozen stars in this great Paramount Picture.

Wallace Reid, the young husband a little out of sorts with a conventional life; Gloria Swanson, the charming little bride who tries to [illegible] him on a "sugar" diet; Elliott Dexter, friend and "photo-counsellor" who tries to preserve their matrimonial bark from going on the rocks; Bebe Daniels, the "wickedest" woman in New York; Monte Blue, the farmer who spends all his money on the farm and some on his pretty wife; Wanda Hawley, a bobbed-headed jazz girl; Theodore Roberts, the Man of Iron and Dough; Agnes Ayres, who loves pretty clothes more than her husband's good name; Theodore Kosloff, the Hindu Hypnotist; Polly Moran, in a famous comedy role; Raymond Hatton, as a quaint old music instructor; and Julia Faye as the guardian of the entrance to the most exotic apartment you ever saw.

The gorgeousness of the settings and the luxury of the costumes will delight you. The photoplay weaves enchantment in a new and sumptuous way.

It's a Paramount



THE SATURDAY EVENING POST *September 24, 1921*

Next Week at These 211 heatres

Jesse L. Lasky prese ts

Cecil B. DeMille's

GREATEST PRODUCTI N

"The Affairs of Anatol"

By JEANIE MACPHERSON. *Suggested by* ARTHUR SCHNITZLER'S *and the paraphrase thereof by* GRANVILLE BARKER

With an all-sta ast including

Wallace Reid
Elliott Dexter
Monte B
Theodore Roberts
Theodore Koslof
Raymon on
Gloria Swanson
Bebe Daniels
Wanda Hawley
Agnes Ayres
Polly Moran
Julia Faye

ALABAMA
Birmingham—Strand Theatre

ARIZONA
Phoenix—Rialto Theatre

CALIFORNIA
Fresno—Liberty Theatre
Los Angeles—Grauman's Rialto Theatre
Oakland—Franklin Theatre
Sacramento—T. & D. Theatre
San Diego—Cabrillo Theatre
San Francisco—Imperial Theatre
San Jose—Liberty Theatre
Santa Ana—Yost Theatre
Stockton—Lyric Theatre

COLORADO
Colorado Springs—Princess Theatre
Denver—Princess Theatre
Rialto Theatre
Pueblo—Rialto Theatre
Gram Theatre

CONNECTICUT
Hartford—Majestic Theatre
New Britain—Palace Theatre
New Haven—Rialto Theatre
New London—Crown Theatre

DELAWARE
Wilmington—Queen Theatre

DISTRICT OF COLUMBIA
Washington—Columbia Theatre

FLORIDA
Jacksonville—Arcade Theatre
Tampa—Victory Theatre

GEORGIA
Atlanta—Howard Theatre

IDAHO
Boise—Pinney Theatre

ILLINOIS
Alton—Princess Theatre
Bloomington—Irvin Theatre
Chicago—Central Park Theatre
Riviera Theatre
Senate Theatre
Stratford Theatre
Tivoli Theatre
Danville—Palace Theatre
Decatur—Bijou Theatre
East St. Louis—Majestic Theatre
Joliet—Princess Theatre
Kankakee—La Petite Theatre
Peoria—Madison Theatre
Rockford—Palm Theatre
Rock Island—Ft. Armstrong
Springfield—Princess Theatre

INDIANA
Evansville—Criterion Theatre
Ft. Wayne—Jefferson Theatre
Indianapolis—Ohio Theatre
Kokomo—Isis Theatre
Muncie—Columbia Theatre
South Bend—Castle Theatre
Terre Haute—American Theatre

IOWA
Cedar Rapids—Strand Theatre
Chicago—Vernon Theatre
Clinton—Rialto Theatre
Davenport—Capitol Theatre
Des Moines—Des Moines Theatre
Dubuque—Strand Theatre
Ft Dodge—Rialto Theatre
Ottumwa—Circle Theatre
Sioux City—Royal Theatre
Waterloo—Crystal Theatre

KANSAS
Eldorado—Palace Theatre
Hutchinson—Midland Theatre
Independence—Beldorf Theatre
Topeka—Orpheum Theatre
Wichita—Palace Theatre

KENTUCKY
Louisville—

MAIN
Por

MA

M

The biggest day and
date booking in the whole
history of motion pictures—
bar none!

This double spread advertisement
appears in
The Saturday Evening Post
September 24th

MI
Hannib
Kansas City—N
St. Joseph—Orpheum
St Louis—New Grand Ce
West End Lyric Theat

NEBRASKA
Grand Island—Strand Theatre
Lincoln—Lyric Theatre
Omaha—Rialto Theatre

NEVADA
Reno—Wigwam Theatre

NEW JERSEY
Atlantic City—Virginia Theatre
Camden—Grand Theatre
Newark—Branford Theatre
Paterson—Regent Theatre
Trenton—State St. Theatre

NEW YORK
Albany—Grand Theatre
Binghamton—Strand Theatre
Gates Theatre
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ton—Rialto Theatre
Lima—Faurot Opera House
Lorain—Temple Theatre
Mansfield—Opera House
Middletown—Grand Theatre
Newark—Auditorium Theatre
Toledo—Valentine Theatre
Youngstown—Liberty Theatre
Zanesville—Imperial Theatre

OKLAHOMA
Muscogee—Palace Theatre
Oklahoma City—Capitol Theatre
Tulsa—Majestic Theatre

OREGON
Eugene—Rex Theatre
Portland—Columbia Theatre
Salem—Oregon Theatre

PENNSYLVANIA
Allentown—Colonial Theatre
Bethlehem—Lorenz Theatre
Chester—Grand Theatre
East Liberty—Liberty Theatre
Easton—Third Street Theatre
Harrisburg—Colonial Theatre
Hazelton—Campbell Theatre
Lancester—Grand Theatre
McKeesport—Lyric Theatre
Philadelphia—Stanley Theatre
Pittsburgh—Olympic Theatre
Pottsville—Garden Theatre
Reading—Colonial Theatre
Scranton—Strand Theatre
Wilkesbarre—Savoy Theatre
Williamsport—Majestic Theatre
York—Hippodrome Theatre

RHODE ISLAND
Providence—Strand-Modern Theatre

SOUTH CAROLINA
Columbia—Imperial Theatre

SOUTH DAKOTA
Sioux Falls—Jewel Theatre

TENNESSEE
Chattanooga—Tivoli Theatre
Knoxville—Riviera Theatre
Memphis—Majestic Theatre

TEXAS
Dallas—Palace Theatre
El Paso—Palace Theatre
Ft. Worth—Palace Theatre
Houston—Queen Theatre
Little Rock—Capitol Theatre
San Antonio—Empire Theatre

UTAH
Ogden—Alhambra Theatre
Salt Lake City—Paramount-Empress Theatre

VIRGINIA
Roanoke—American Theatre

WASHINGTON
Bellingham—American Theatre
Seattle—Strand Theatre
Spokane—Clemmer Theatre
Tacoma—Rialto Theatre

WEST VIRGINIA
Charleston—Strand Theatre
Huntington—Lyric Theatre

WISCONSIN
Eau Claire—Oklare Theatre
La Crosse—Rivoli Theatre
Madison—Majestic Theatre
Milwaukee—Strand Theatre

CANADA
(Week beginning Oct. 3)
Calgary—Capitol Theatre
Hamilton—Savoy Theatre
Montreal—Capitol Theatre
Regina—Capitol Theatre
Toronto—Regent Theatre
Winnipeg—Capitol Theatre
Vancouver—Capitol Theatre
Victoria—Dominion Theatre

If your town is not in this list ask the manager of your favorite theatre when he will show "The Affairs of Anatol"

Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice-Pres.* CECIL B. DE MILLE *Director-General*
NEW YORK

Goldwyn Pictures

Rupert Hughes tears down one wall of the American home and you walk in and know the family

Goldwyn presents
a Reginald Barker Production
The Old Nest
Rupert Hughes'
Heart-gripping story of home
With the greatest star cast ever assembled

Depicting with delicious humor and natural pathos the familiar joys and woes of married life

Goldwyn presents
Rupert Hughes'
comedy drama of American married life
Dangerous Curve Ahead
Directed by E. Mason Hopper

The story of a crook who became honest in spite of himself and then discovered he liked it

Goldwyn presents
Tom Moore
in
Beating The Game
By Charles Kenyon
Directed by
Victor Schertzinger

The lovers are introduced by a golf ball, separated by a bracelet and reunited by a house detective

Goldwyn presents
All's Fair In Love
Adapted from the stage success
"The Bridal Path" *by* Thompson Buchanan
Directed by E. Mason Hopper

Exhibitors Desiring Mats of These Adverti-

for Current Showing

A thrilling drama of the hidden forces of life with an appeal as irresistible as "Madame X"

Goldwyn presents
Frank Lloyds Production

The Invisible Power

By Charles Kenyon
Directed by Frank Lloyd

Containing every element of popular audience appeal — with a great star and a wonderful cast

Betty Compson
in
For Those We Love

By Perley Poore Sheehan *Directed by* Arthur Rosson
Personally produced by Betty Compson-
Distributed by Goldwyn

Audiences will wait breathlessly for the doom to fall upon "the man who had lived too long"

Goldwyn presents

Ace of Hearts

With Lon Chaney
By Gouverneur Morris
Directed by Wallace Worsley

Goldwyn Week
Oct. 23 to 29

ements Should Write to 469 Fifth Avenue

One of the most exquisite creations the screen or stage — or the entire art world itself — has ever seen

MARY PICKFORD

in

"Little Lord Fauntleroy"

A picture that will ever delight lovers of things beautiful. From Frances Hodgson Burnett's famous story

SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY JACK PICKFORD AND ALFRED E. GREEN

UNITED ARTISTS CORPORATION

MARY PICKFORD — CHARLIE CHAPLIN
DOUGLAS FAIRBANKS — D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT

A clean sweep across the country!

New York, Boston, Chicago, Los Angeles
and San Francisco all report

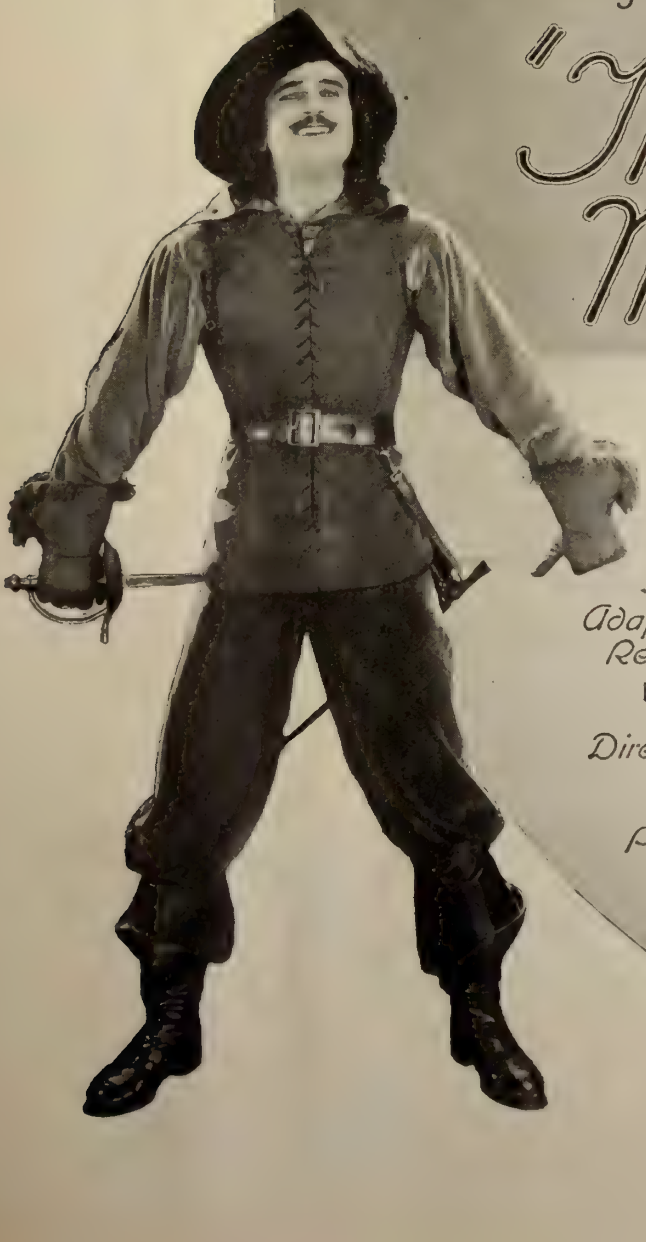
AN OVERWHELMING AND SENSATIONAL SUCCESS FOR

DOUGLAS FAIRBANKS'

superb production

"The Three Musketeers"

BASED ON THAT IMMORTAL NOVEL
BY ALEXANDRE DUMAS



Adaption, Costuming,
Research under
EDWARD KNOBLOCK

Direction under
FRED NIBLO

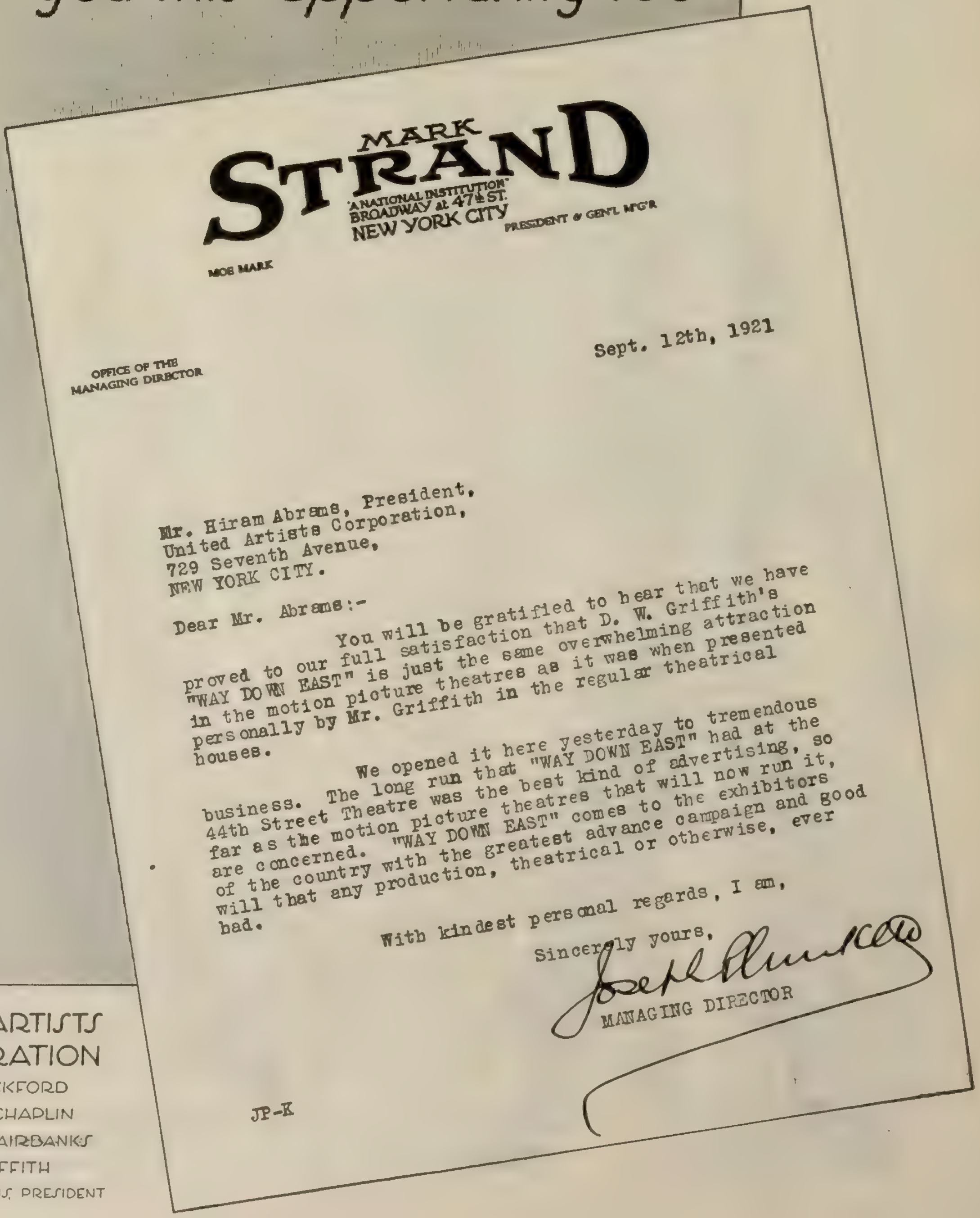
Photography under
ARTHUR EDESON

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

D. W. GRIFFITH'S "WAY DOWN EAST"

offers you this opportunity too—



MARK STRAND
"A NATIONAL INSTITUTION"
BROADWAY at 47th ST.
NEW YORK CITY

MOE MARK
PRESIDENT & GEN'L M'G'R

OFFICE OF THE
MANAGING DIRECTOR

Sept. 12th, 1921

Mr. Hiram Abrams, President,
United Artists Corporation,
729 Seventh Avenue,
NEW YORK CITY.

Dear Mr. Abrams:-

You will be gratified to hear that we have proved to our full satisfaction that D. W. Griffith's "WAY DOWN EAST" is just the same overwhelming attraction in the motion picture theatres as it was when presented personally by Mr. Griffith in the regular theatrical houses.

We opened it here yesterday to tremendous business. The long run that "WAY DOWN EAST" had at the 44th Street Theatre was the best kind of advertising, so far as the motion picture theatres that will now run it, are concerned. "WAY DOWN EAST" comes to the exhibitors of the country with the greatest advance campaign and good will that any production, theatrical or otherwise, ever had.

With kindest personal regards, I am,

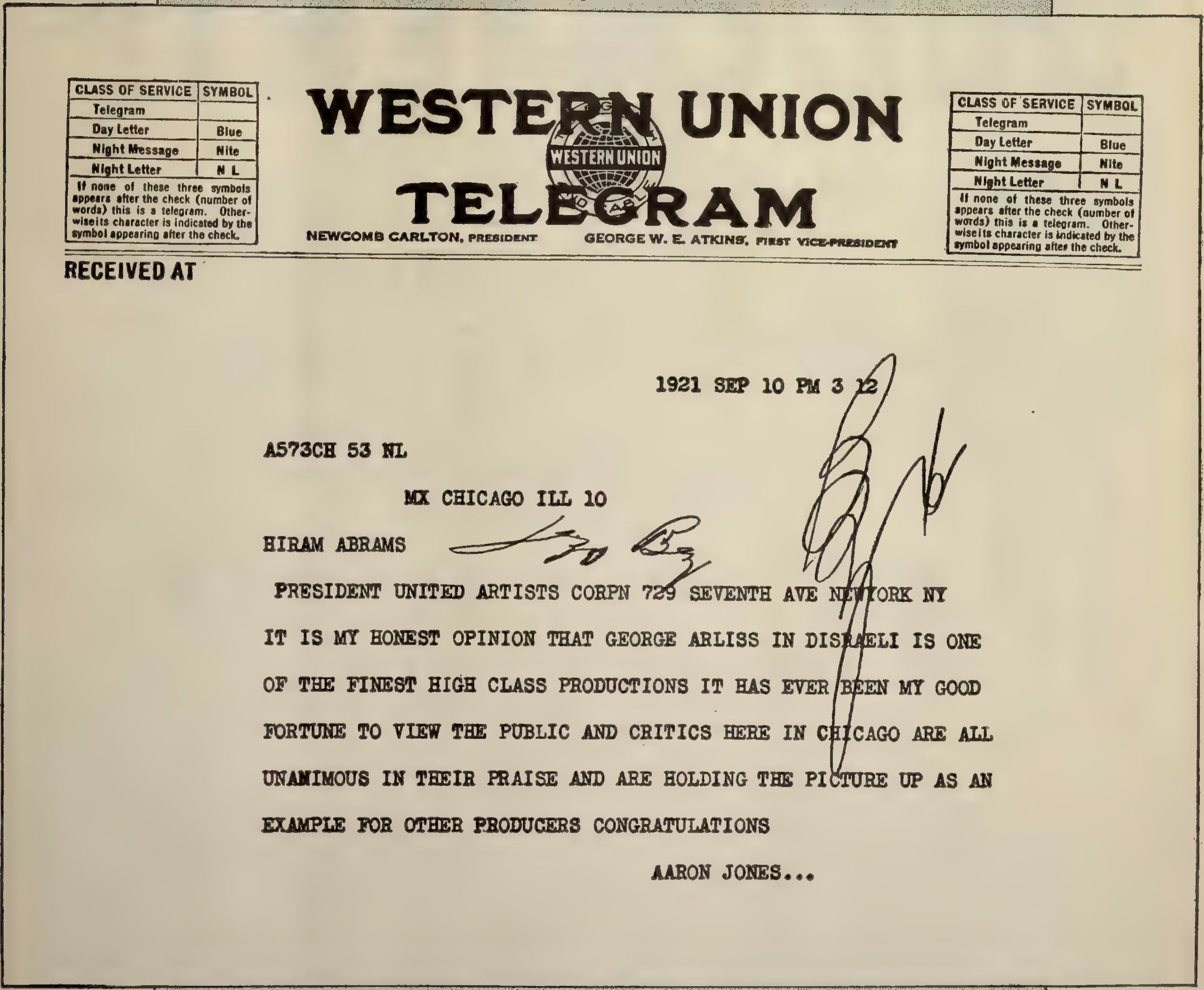
Sincerely yours,

Joseph Plunkett
MANAGING DIRECTOR

JP-K

UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

Aaron Jones of Chicago Says:



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Day Letter	Blue
Night Message	Nite
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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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Telegram	
Day Letter	Blue
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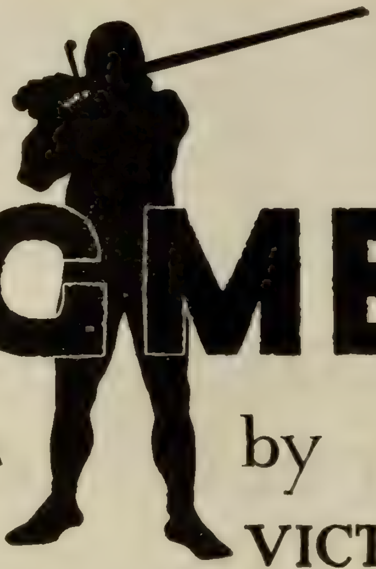
HIRAM ABRAMS

PRESIDENT UNITED ARTISTS CORPN 729 SEVENTH AVE NEWYORK NY

IT IS MY HONEST OPINION THAT GEORGE ARLISS IN DISRAELI IS ONE OF THE FINEST HIGH CLASS PRODUCTIONS IT HAS EVER BEEN MY GOOD FORTUNE TO VIEW THE PUBLIC AND CRITICS HERE IN CHICAGO ARE ALL UNAMIMOUS IN THEIR PRAISE AND ARE HOLDING THE PICTURE UP AS AN EXAMPLE FOR OTHER PRODUCERS CONGRATULATIONS

AARON JONES...

"A Distinctive Production"



"JUDGMENT!"

FROM A DRAMA by

VICTOR HUGO

INDEPENDENT BUYERS:

In "Judgment!" World Film Corporation offers you your first opportunity to acquire territorial rights for

A BIG SPECTACULAR PRODUCTION

WITH

A CAST OF THOUSANDS

STUPENDOUS AND LAVISH SETS

A TENSE PLOT OF LOVE AND INTRIGUE

(Subtitles by HARRY CHANDLEE and WM. B. LAUB)

A PICTURE WHICH WILL EXPLOIT ITSELF!

For terms wire:

WORLD FILM CORPORATION

MILTON C. WORK, Pres.

130 WEST 46TH STREET NEW YORK CITY

"The star looks every inch the champion - of fists, finance and politics"
—Los Angeles Examiner.

SELZNICK
REG U S PAT OFF.
PICTURES

CONWAY TEARLE

Is the *Preferred* Type
of Motion Picture Star

Strong, Clean-Cut, Red-Blooded

SELZNICK PICTURES
Starring Mr. Tearle
Emphasize These Qualities

THE 1921-22 TEARLE SERIES DESERVES A PLACE IN EVERY THEATRE

Current—"AFTER MIDNIGHT"

Remember "THE FIGHTER"
"BUCKING THE TIGER" and
Other Big SELZNICK SUCCESSES

"THE SON OF

Mr. and Mrs. George Randolph Chester

Authors of "Get Rich Quick Wallingford"

WALLINGFORD"

"THE SON OF WALLINGFORD" is a *big* picture. Thousands of players appear in some of the scenes; the sets include an artificial lake, with its dams and sluiceways; oil derricks; and a complete city, modern in its appearance. But its mere bigness is not its claim to fame.

The pageants; the flaming surface of the oil-covered lake; the frenzied mob scenes—all thrill. The types—J. Rufus, Blackie Daw, Jimmy and scores of others—make it a gem of its sort. Its authors are internationally famous as the creators of "Get Rich Quick Wallingford," whose name has been a household word for nearly twenty years. Its publicity value is tremendous. It has appeared as a story in Collier's Weekly, in book form, and is being syndicated to thousands of newspapers.

The one outstanding reason for the greatness of "THE SON OF WALLINGFORD" is that it is a *different* sort of screen entertainment. You will say this as soon as you see it.

VITAGRAPH
ALBERT E. SMITH PRESIDENT

The return of a strong favorite

WILLIAM FOX *Announces*

DUSTIN FARNUM

in

The PRIM

AL LAW

Story by E. Lloyd Sheldon ~ Directed by Bernard Durning

October

CARL LAEMMLE OFFERS

UNIVERSAL SPECIAL ATTRACTIONS

Hoot Gibson

The two-fisted boy with a smile that women love—who cracked the bulls-eye in five-reelers with his very first shot—"ACTION"—soon to delight every soul in your audience with "RED COURAGE," from a story by Peter B. Kyne, directed by Reaves Eason. A super-feature at a program price. You'll never see a better Western. It's in a class by itself.

Gladys Walton

The sure-fire heroine of "PINK TIGHTS"—"ALL DOLLED UP"—and "THE ROWDY," in a kiss-her-or-kill-her comedy drama whose title gives you the clue—"HIGH HEELS," directed by Lee Kohlmar. No youthful star that you can think of has received so much praise for her charming personality and spirited acting as GLADYS WALTON. To show a Walton Attraction is to insure a crowd.

Frank Mayo

As universally popular a player as you'll find anywhere on the screen today, in an outdoor drama packed with action and vigorous romance. "GO STRAIGHT," from a story by Wm. Harper Dean, directed by William Worthington. A first-class sample of those super-features which Universal sells its contract holders today at program prices. See your Exchange without delay.

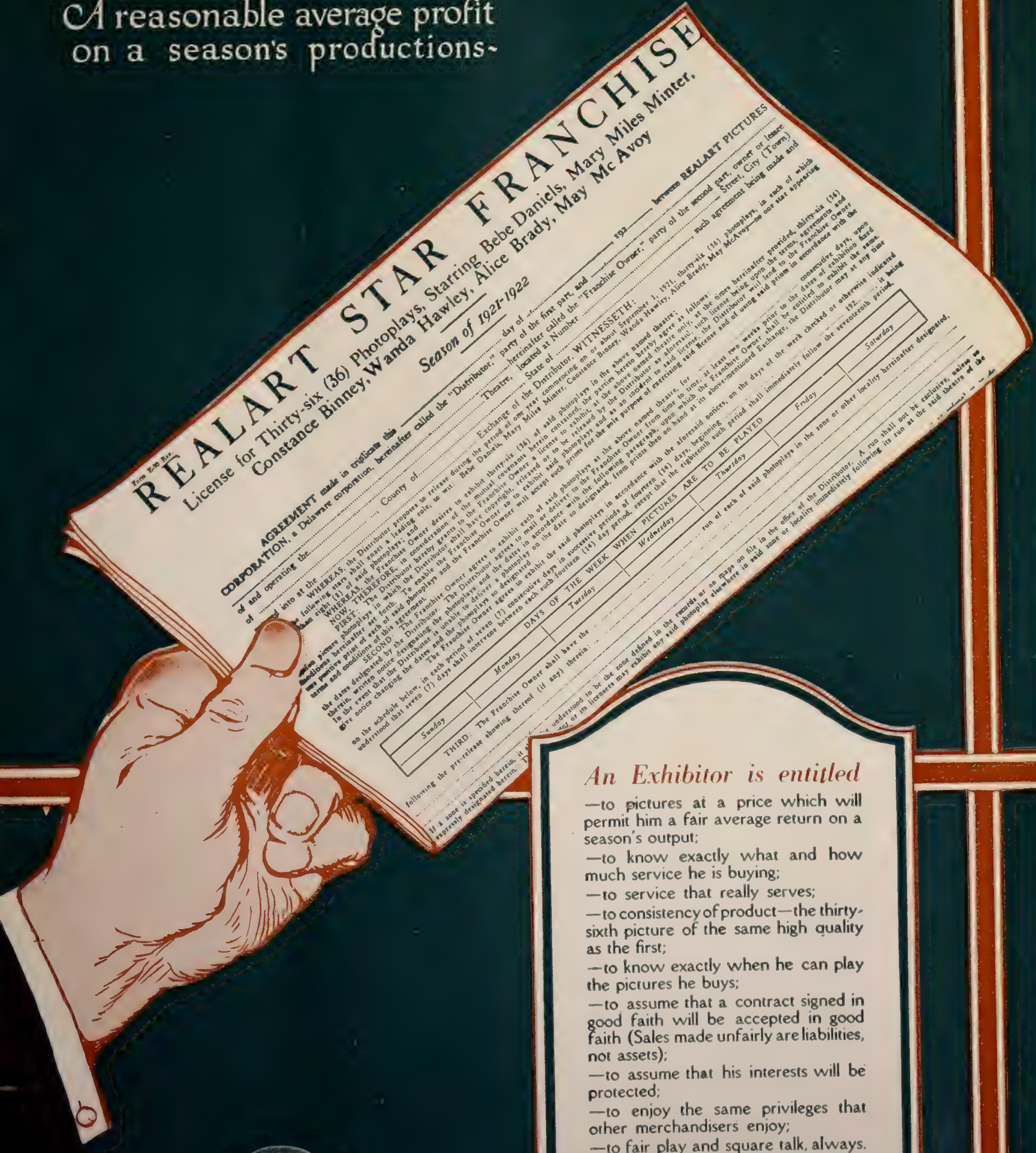
Miss du Pont

One of the screen's most beautiful women in a great feature staged without regard for expense. "THE RAGE OF PARIS," directed by Jack Conway, from a story by DuVernet Rabell, a picture of America and Europe of today that will give your people new ideas as to stage settings, costuming, fine acting and luxury in production. Sold you at a contract price that few super-feature makers would care to meet.

Universal

Realart's Guarantee:

A reasonable average profit on a season's productions-



REALART STAR FRANCHISE

License for Thirty-six (36) Photoplays, Starring Bebe Daniels, Mary Miles Minter, Constance Binney, Wanda Hawley, Alice Brady, May Mc Avoy

Season of 1921-1922

An Exhibitor is entitled

—to pictures at a price which will permit him a fair average return on a season's output;

—to know exactly what and how much service he is buying;

—to service that really serves;

—to consistency of product—the thirty-sixth picture of the same high quality as the first;

—to know exactly when he can play the pictures he buys;

—to assume that a contract signed in good faith will be accepted in good faith (Sales made unfairly are liabilities, not assets);

—to assume that his interests will be protected;

—to enjoy the same privileges that other merchandisers enjoy;

—to fair play and square talk, always.

The Realart Star Franchise for 1921-1922 guarantees all of these vital principles of Realart's Creed to Exhibitors everywhere.

REALART PICTURES

Trade Mark Reg. U. S. Pat. Off.

REALART
PICTURES CORPORATION
469 FIFTH AVENUE-NEW YORK

CONSTANCE BINNEY
in
The CASE of BECKY

A powerful picturization of Edward Locke's famous stage success in which David Belasco starred Frances Starr in the same dual role

Directed by Chester M. Franklin
Scenario by J. Clarkson Miller

CAN a girl have two souls — one good and one bad?

A demon and an angel had possession of a beautiful girl's soul, and as each conquered for the moment, her character changed from that of a lovable girl to that of a virago.

Powerful drama — mystery that startles you — suspense that bears you breathless from one big scene to another — a charming love idyl — and one of the greatest fight pictures ever filmed, not the brutal battle of clubs and fists, but a far more terrible one in which two hypnotists struggle for the soul of a young girl — that's what you give your audiences when you show them "THE CASE OF BECKY."

The story of one man's power for good and another man's power for evil in a young girl's mind. It thrills you, it haunts you, it fascinates you as completely as "Trilby" and "Dr. Jekyll and Mr. Hyde combined!

Sign your Franchise now, and get an early playing date!

As a play "The Case of Becky" made a fortune for David Belasco. As a picture it will make money for every exhibitor who owns a Realart Star Franchise.

ALICE BRADY

in "DAWN OF THE EAST"

REALART PICTURES
Trade Mark Reg. U. S. Pat. Off.

Scenario by
E. LLOYD SHELDON

Directed by
E. H. GRIFFITH

Trapped! . . . .

Caught in the cunning web of Oriental intrigue!

Struggle as she might, flee whither she would, she could not escape the shadow of the clutching fingers that stretched even across the seas to America.

What would you do to save the life of one you loved?

Would you pledge yourself to marry a yellow man?

Would you fight like a tigress when at last you were driven at bay?

Here is a story of love, adventure and intrigue on the shores of the Yellow Sea—a picture to stir one's blood—with its gorgeous settings tinged with the color and mystery of the East.

Never has Alice Brady had a more thrilling opportunity for her glorious emotional ability—a more colorful background for her dramatic powers.

This picture is included in your Realart Star Franchise

ALICE BRADY
in "DAWN OF THE EAST"

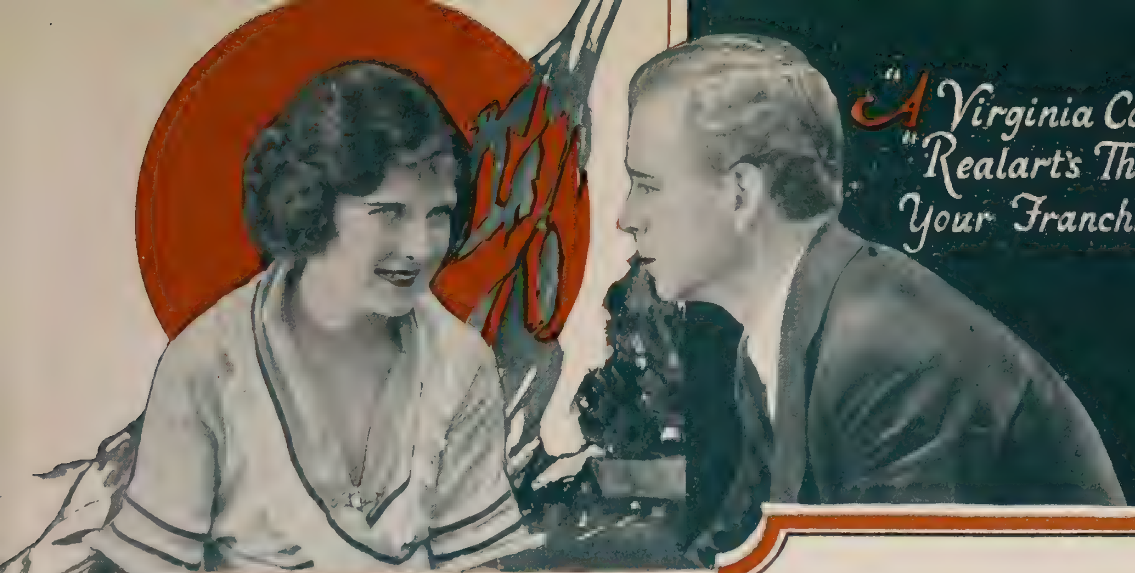
MAY McAVOY

"WONDER GIRL"

in

"A VIRGINIA COURTSHIP"

From the play by
EUGENE PRESBREY
Directed by
FRANK O'CONNOR
Scenario by
EDFRIDA BINGHAM



"A Virginia Courtship" is one of "Realart's Thirty-Six"
Your Franchise is ready for you!

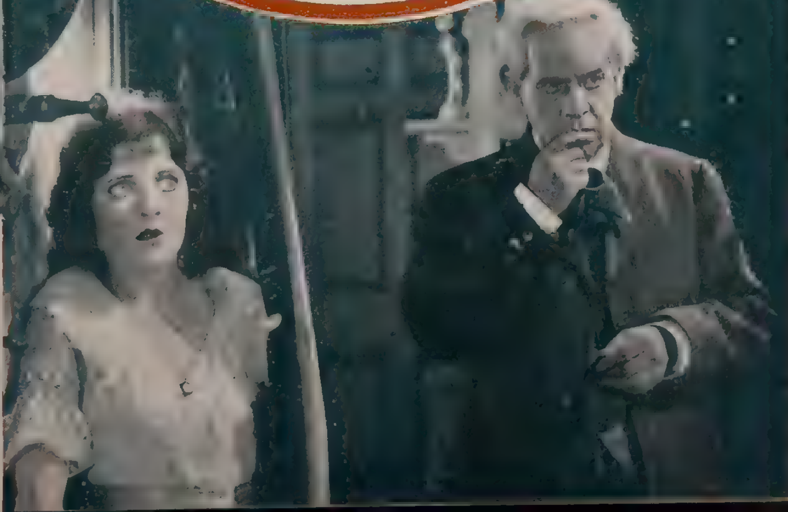
A VIRGINIA COURTSHIP.

The title gives you the recipe—the recipe for full houses. It's like a mint julep—full of fragrance, refreshment and *punch!*

The picture is based on the famous play of the same name by Eugene Presbrey which achieved such popularity in the days shortly before the Spanish War, and is remembered along with "The Old Homestead" and other favorites of that time.

The fire-eating colonel who still fought duels, the ancient quarrel of the Fairfaxes and the Llewellyns, the single-handed battle of the heroine with a band of counterfeiters, and the romance of a lovely girl and a manly boy—all of these appeals—plus the flawless emotional acting of May McAvoy make this a picture that is a crowd-builder.

Get your share of prosperity now with a Realart Star Franchise.



REALART PICTURES

Trade Mark Reg. U. S. Pat. Off.

PRESS OF
THOS. B BROOKS
NEW YORK

lart's Service Slate

The names written below are those of the men in charge of Service Stations. One of these service stations is near you. The ma charge of it is equipped to afford you at all times service that really serves. He is there to look out for your interests, to attend to your orders, to give you prompt deliveries, to send you prints that are in first-class condition, to answer your inquiries with promptness, to provide you with exploitation helps: and to give you what you want when you want it.

He has your Realart Star Franchise ready for you. Get in touch with him at once!

Exchange	Manager	Address
Atlanta	Joseph L. Marentette	97 Walton St.
Boston	Walter R. Scates	5 Isabella St
Buffalo	Harry E. Lotz	254 Franklin St.
Charlotte	M. W. Davis	28 West 4th St.
Chicago	Harry W. Willard	845 South Wabash Ave
Cincinnati	Mark Goldman	Film Exchange Bldg Pioneer and B'dwy
Cleveland	James B. Reilly	203 Bangor Bldg Prospect Ave E.
Dallas	L. E. Harrington	1924 Main St.
Denver	John N. MacMeekin	1742 Glenarm St
Detroit	Ralph B. Quive	303 Joseph Mack Bldg
Kansas City	David R. Blyth	Film Exchange Bldg 17th and Main Sts.
Los Angeles	Oren F. Woody	922 South Olive St
Minneapolis	M. E. Maxwell	801 Produce Ex. Bldg
New Orleans	Truly B. Wildman	944 Perdido St.
New York	Lester W. Adler	130 West 46th St
Omaha	Sherman T. O'Brien	1216 Farnam St
Philadelphia	Albert W. Eden	253 North 13th St
Pittsburgh	James S. Hommel	1018 Forbes St
St Louis	Floyd Lewis	3626 Olive St
San Francisco	Ben F. Simpson	209 Golden Gate Ave.
Seattle	Paul R. Aust	2012 Third Ave.
Washington	Louis Reichert	806 Mather Bldg 916 G. St. N.W.

REALART
PICTURES CORPORATION
FIFTH AVENUE - NEW YORK

At intervals a "flash" picture with spectacular big scenes and a lot of thrilling melodrama comes into the market and "cleans up" for every exhibitor who books it. "Good and Evil" in its swiftly moving six reels will score this kind of record everywhere.

Herz Film
Corporation
presents

BEAUTIFUL
Lucy Doraine

in the gigantic
society drama

"GOOD and EVIL"

with a cast of
10,000 persons

As soon as you screen this big colorful picture in the nearest Warren branch you will see all of the angles of advertising and exploitation that will set your patrons talking. There are thousands of persons in the four great episodes taken in Paris, Monte Carlo, Versailles, Naples and Vienna.

Released by
F. B. WARREN CORPORATION
1540 BROADWAY NEW YORK CITY

"Quo Vadis" Is A Showman's Picture!

It's a clean-up picture for the exhibitor *who knows what to do with it:* It's the kind of picture with which the sure-fire old-timers made fortunes and paid for their theatres.

To-day—it is outstripping many costly productions enacted by stars.

Re-edited, re-titled, re-advertised as a giant among pictures that it truly is—"QUO VADIS" is playing extended engagements in the largest cities; is booked again by the important circuits; is being road-showed in some territories

And—

The only revival playing in America today that is making profits for exhibitors.

GEORGE KLEINE
presents

QUO VADIS

["Whither Goest Thou?"]

By HENRY SIENKIEWICZ

Edited by - - - DOTY HOBART
Art Titles by - WARREN NEWCOMBE

If you are a good exploiter of pictures, this is one that will deliver big results.

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W. H. Clune
presents

NELL SHIPMAN

in

The Girl From God's Country

Written by Miss Shipman
Directed by **Nell Shipman** *and* **Bert Van Tuyle**

The nation's biggest first-run accounts, remembering the drawing power of the previous Nell Shipman successes, are immediately booking "The Girl From God's Country."

These, For Example

Jensen & Von Herberg Circuit	Palace Theatre, Buffalo
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Turner & Dahnken Circuit	Broadway, Los Angeles
Gore Bros., Ramish & Lesser	Wells Virginia Theatres

Released by
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The Big Success in Motion Pictures is Being Won Through Arrow Independent Productions.

W. E. Shallenberger,

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Progress in the business of motion pictures really began with the birth of independent pictures.

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Arrow Pictures are produced, never to satisfy the whim of a director or the fancy of a star. They are made to please the public. They do, without exception, and therefore they are money-makers.

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"Tony" Luchese De Luxe, Philadelphia, says: "I wouldn't sell my Arrow Comedy Franchise for $100,000.00."

W. E. Shallenberger

ARROW
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Book These
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52 of them —
One a Week
for a Solid Year.

HIS HANSOM BUTLER

An Arrow-Broadway Comedy

— first release in the series of 52 rip-roaring short subjects recently announced.

Features the former Christie stars

EDDIE BARRY HARRY GRIBBON
HELEN DARLING

Produced by Morris Schlank.

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Guaranteed to coax a laugh from the meanest man in town. Paul Weigel and Lilie Leslie are the stars. Produced by S. M. Herzig.

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With their clean, wholesome humor, *Christie Comedies* are proven entertainment for young and old. The name *Christie* in your advertising *guarantees*

Quality Entertainment

HUMAN INTEREST, YOUTH, LOVE, ROMANCE, REAL

FAMILY TO SEE

Comedies"

MOTION PICTURE NEWS

"Nothing Like It" and "In For Life"
These latest comedies from Christie start off with a biff, bing, bang, sending forth an assortment of amusing high lights which are certain to please any audience anywhere.

"Nothing Like It" Is good for continuous laughter because the comedy is spontaneous and means something.

"Falling for Fanny"
There is no question that Christie is batting a high average with its output of late. This comedy is unusually rich in humor, moves with splendid tempo and carries real live electric sparks.

"Oh Buddy" is an original idea and worked out with plenty of comedy situation and incident.

MOVING PICTURE WORLD

"In For Life" The action is rapid and the excellent work of the entire cast put the right amount of ginger into the two reels.

"Falling for Fanny" is one of the smartest comedies over made by the Christie company

NEW SERIES OF 24 TWO REEL COMEDIES NOW BOOKING THRU

EDUCATIONAL FILM EXCHANGES, INC.

Educational Pictures

"THE SPICE OF THE PROGRAM"

PEOPLE, CONSISTENTLY CLEVER AND CLEAN

AN ANNOUNCEMENT OF SUPREME IMPORTANCE TO THE INDEPENDENT EXCHANGEMAN!

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These remarkable pictures, taken in all parts of the world by Frederick Burlingham, depict the most interesting high lights and shadows of many strange lands and strange peoples. They stand out as pictures of extreme individualism and are a supreme achievement in the field of travel and adventure films.

The first series of the Burlingham Adventures, consisting of twenty-six one-reel subjects, are now ready for release.

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is the first subject of the series. It is a surpassingly beautiful film record of Frederick Burlingham's adventures in this mysterious unexplored island of the Dutch East Indies. Other subjects of the series will take delighted audiences to all parts of America, Europe and Asia, on a journey replete with charm, thrills and humor.

All enterprising exhibitors will realize the immense prestige these pictures will give to their theatres, and the exchange handling them will find that they will be among the most popular and profitable offerings they have yet exploited.

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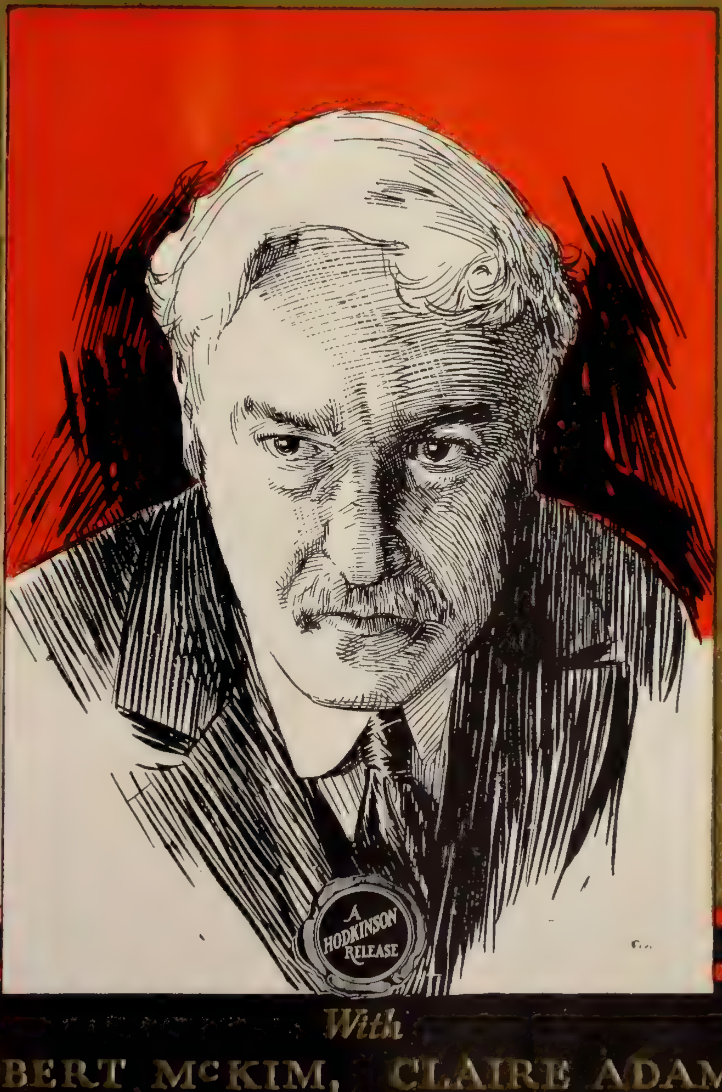
A CERTAIN RICH MAN



BENJ. B. HAMPTON'S
Master Photo Play

From
WILLIAM ALLEN WHITE
Powerful Story of American Life

With
ROBERT McKIM, CLAIRE ADAMS
AND CARL GANTVOORT
Produced by Benj. B. Hampton and his associates

Distributed by
HODKINSON
thru PATHÉ EXCHANGE Inc.

A CERTAIN

ONCE in a great while there appears on the fiction horizon a book whose author has been inspired by some great phase of life itself -- and who has caught and written it with the simplicity and power of a master.

"A Certain Rich Man," considered one of the greatest stories of the age was such a book, and its success has earned for William Allen White, whose novels are known to millions, a reputation as one of the greatest authors of today.

It is life -- with all its sincerity and hypocrisy -- its joys and its sorrows -- with a great love sweeping everything before it to a triumphant climax.

Benj. B. Hampton's Master Photo Play

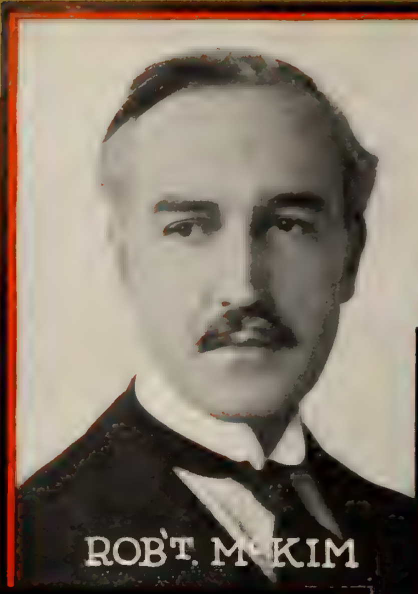
RICH MAN

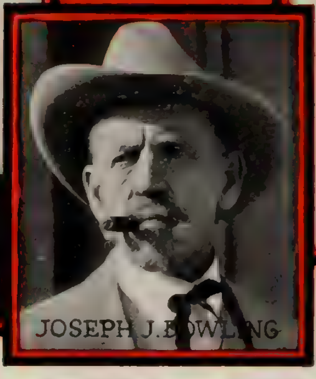
TO Benj. B. Hampton and his associates must be given the highest praise for their giving to the screen, with all the charm, power and beauty of the book, -- a picture that will unquestionably take its place as one of the greatest productions of the year --

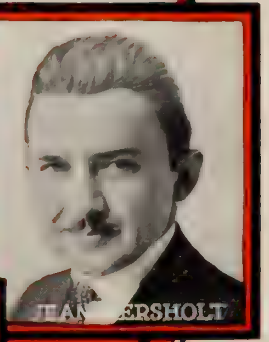
"A Certain Rich Man" is a masterpiece of picture making, a tense, live, throbbing drama of life, "a picture glorifying American Womanhood" that will grip and hold any audience from the beginning to the end --

Truly it can be called Benj. B. Hampton's Master Photoplay.

Distributed by
HODKINSON
thru Pathe Exchange Inc







BENJ. B. HAMPTON'S
Master Photo-Play
"A CERTAIN RICH MAN"
from William Allen White's greatest story

Acting as never before in their careers, depicting each character with with an art that is masterly -- ROBERT McKIM, CLAIRE ADAMS, CARL GANTVOORT and the other members of this wonderful cast are another reason why "A CERTAIN RICH MAN" will be one of the biggest box-office attractions of the year.

It is a HODKINSON SELECTED PICTURE; a picture that has passed with flying colors the rigid HODKINSON SELECTIVE test, the test by which every exhibitor is assured of a worth-while product.

"A CERTAIN RICH MAN" will be released to the exhibitors of the UNITED STATES on SEPTEMBER 18th.

Distributed by
HODKINSON
thru PATHE' EXCHANGE Inc.

JANE'S JOB

was to put hearts back where they belonged. She was a little breach of promise preventive

VIOLA DANA *in*
The MATCH BREAKER

Directed by DALLAS M. FITZGERALD

Story by META WHITE – *Adapted by* ARTHUR J. ZELLNER

METRO PICTURES CORPORATION

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Great Britain: Sir Wm. Jury, Man. Dir.

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It's natural for the owner of a valuable negative to entrust it to others with some hesitation. It represents a tremendous investment. A few seconds of carelessness on the part of an inexperienced laboratory employee may ruin it. That's why more and more producers are insisting on American "10 Point Prints."

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In the little box at the left you will find itemized a few of the many reasons why American "10 Point Prints" are preferred above all others. Call or write our Chicago or London offices for further information.

Complete Laboratory Facilities: Developing, Printing, Tinting, Toning, Editing, Titling.
Equipped to reduce ordinary Film to American Safety Standard size.

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CAPACITY ONE MILLION FEET WEEKLY

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Great Northern Finance Corporation

Capital $1,000,000

NEW YORK **LOS ANGELES**

FINANCE INSTITUTION

WE will lend money, discount or purchase negotiable paper, notes, drafts, acceptances, contracts, producers' and distributors' accounts and evidences of debt generally.

WE will finance and participate in financing motion picture enterprises, including production, distribution and exhibition and all of the tributaries.

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GEORGE ARLISS

in "DISRAELI"

"A Distinctive Production"

THE motion picture version of "Disraeli," starring **Mr. George Arliss,** has been accorded a measure of praise seldom given to a screen production.

THE reviewers and critics of the trade and lay press have echoed the unified praise lavished by the public upon this production, emphasizing the dignity, charm and artistry of the work.

"DISRAELI" has commanded the respect, not only of those who consistently follow motion pictures, but also of vast numbers of persons who never before trusted themselves to seek profitable amusement in motion picture theatres.

IN view of this it is a privilege to express my gratitude to **Mr. Henry M. Hobart,** President of Distinctive Productions, Inc., for his master work as the producer of "Disraeli"; to **Mr. Arliss,** who steps gracefully into a position among the screen's greatest personalities; to **Mr. Henry Kolker,** the Director, for his individual achievement; to **Mr. Harmon Weight,** Mr. Kolker's skilled assistant, and to **Mr. Forrest Halsey,** who translated Mr. Louis N. Parker's play for the screen.

"DISRAELI" was undertaken in a spirit of the utmost sincerity, executed in a spirit of dignity and presented to the public without clamor.

APPRECIATIVE of the duty owed to lovers of that which is best in the art of motion pictures, and to the large following won by Mr. Arliss, we shall continue to make distinctive pictures, and shall offer the public nothing less than **distinctive productions.**

(*Signed*) ARTHUR S. FRIEND.

New York, September 15, 1921.

The Fotoplayer

has solved the orchestra problem for hundreds of progressive exhibitors by a continued artistic performance at a minimum of expense and freedom of upkeep and repair bills

The Fotoplayer

increases patronage, good will and builds substantial business. Real savings and efficient service combine to make the Fotoplayer a permanent profitable investment

The American Photo Player Co.

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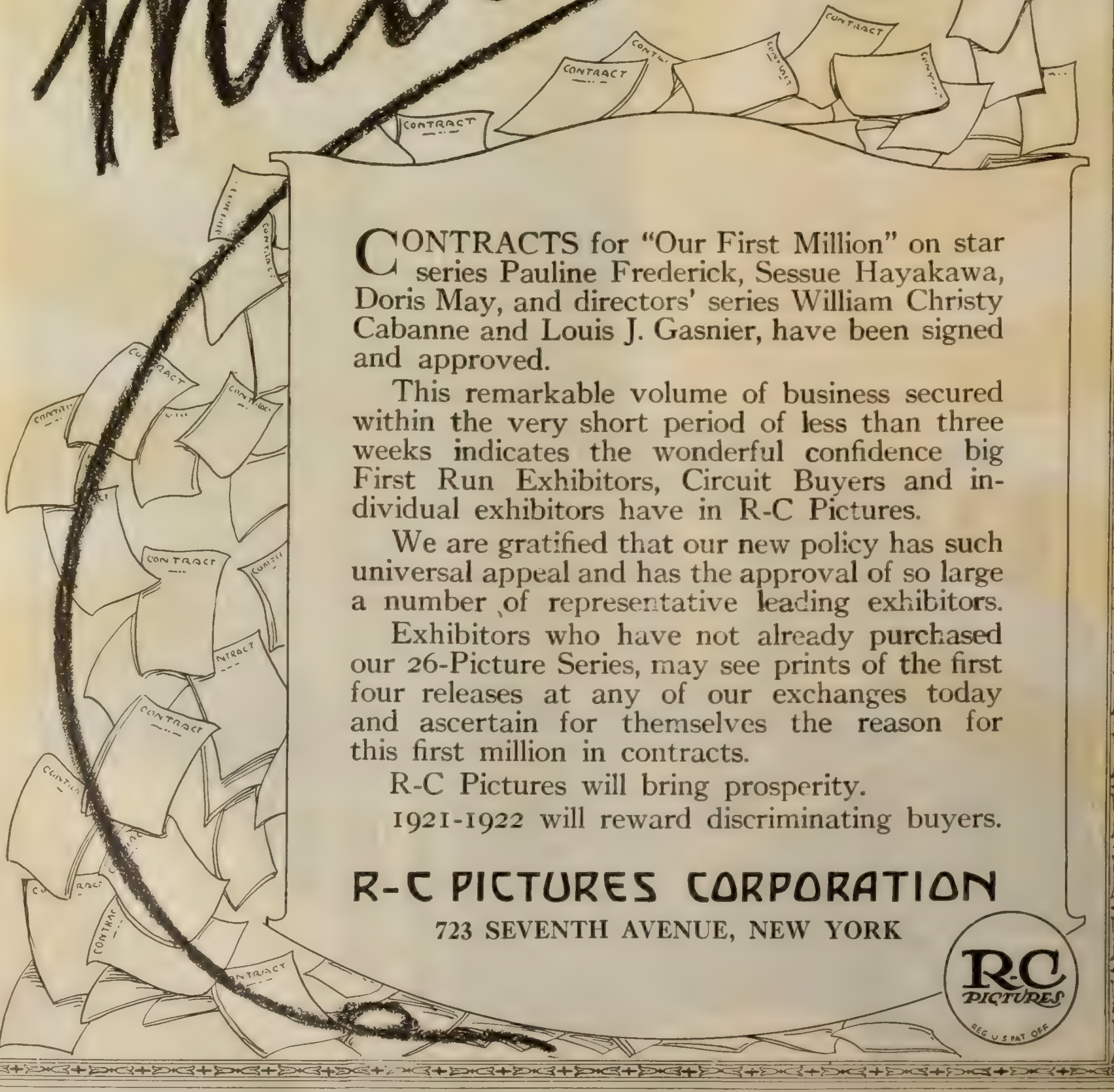
Our First Million



CONTRACTS for "Our First Million" on star series Pauline Frederick, Sessue Hayakawa, Doris May, and directors' series William Christy Cabanne and Louis J. Gasnier, have been signed and approved.

This remarkable volume of business secured within the very short period of less than three weeks indicates the wonderful confidence big First Run Exhibitors, Circuit Buyers and individual exhibitors have in R-C Pictures.

We are gratified that our new policy has such universal appeal and has the approval of so large a number of representative leading exhibitors.

Exhibitors who have not already purchased our 26-Picture Series, may see prints of the first four releases at any of our exchanges today and ascertain for themselves the reason for this first million in contracts.

R-C Pictures will bring prosperity.

1921-1922 will reward discriminating buyers.

R-C PICTURES CORPORATION

723 SEVENTH AVENUE, NEW YORK

R-C
PICTURES
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EXCEPTIONAL PICTURES CORPORATION

Exceptional Pictures

tenders

its first two *exceptional* pictures

CHARLES (CHIC) SALE
in "HIS NIBS"

and

MARTIN JOHNSON'S

EXCEPTIONAL PICTURES
PRESENTS
AT THE CAPITOL THEATRE
NEW YORK CITY
WEEK COMMENCING
SEPTEMBER 11th, 1921

AN S. L. ROTHAFEL PRESENTATION

of its first *exceptional* picture

MARTIN JOHNSON'S "JUNGLE ADVENTURES"

An unusual five-reel feature

Photographed amid danger and hardship among the wild animals in hitherto unexplored parts of Borneo

TO BE RELEASED IN OCTOBER

EXCEPTIONAL
PICTURES
CORPORATION

EXCEPTIONAL PICTURES

PRESENTS

CHARLES (CHIC) SALE

IN

"HIS NIBS"

its second *exceptional* picture

Sketched in a land of quaint humor and make-believe, colored in Nature's richest hues, happiness and laughter—by America's youngest and foremost character-actor, PORTRAYING SEVEN DISTINCT ROLES . . in all respects a unique picture.

being prepared for release in November

EXCEPTIONAL
PICTURES
CORPORATION

An *exceptional* beginning

Deeds speak more convincingly than words.

The first two Exceptional productions, already completed, will be accepted upon their demonstrations in the country's greatest theatres, as independent achievements of sufficient calibre to rank with the really masterful pictures of the year.

This shall be accomplished on their unique merit alone, as in the case of "Jungle Adventures," booked into The Capitol, New York City, (the world's largest theatre), without even the aid of distribution affiliations.

Our future efforts, so far as humanly possible, will be to make each individual product of this organization, an exceptional product.

Further, we desire only that you permit each forthcoming offering to be an agency in formulating your opinion of Exceptional Pictures.

Our business shall be to produce. Realizing that there are now in the industry a sufficient number of capable distributing systems we shall not enter the distribution field, except at such time as we feel that our productions are not presented to the exhibitor in a manner in which it is his right to expect them.

ALEXANDER BEYFUSS
Vice-President and General Manager
EXCEPTIONAL PICTURES CORPORATION
EXECUTIVE OFFICES
1540 Broadway, New York City

EXCEPTIONAL
PICTURES
CORPORATION

THE NEW TRADE MARK

ON THE INDUSTRY'S HORIZON

THE TRADE MARK shown above is the sign of better days in the motion picture industry—better days here already and better days to come.

IT STANDS FOR

ALLIED FILM LABORATORIES ASSOCIATION, Inc.

IT MEANS THAT back of every print from the laboratory of a member of this Association stands not only the integrity of that laboratory, but the integrity of an ASSOCIATION.

OUR MEMBERS are bound together not alone for mutual protection, but for the protection of the exhibitor, producer and distributor against cheap, inferior raw stock, inefficient laboratory methods and non-standardized printing.

WHEN YOU REALIZE that Members of this Association are bound by strict rules, reliable business methods and sound commercial practices, it is easy to understand what a powerful influence this Association wields for the betterment of laboratory conditions and relations between producer, distributor and laboratory.

THE PRODUCER who deals with an A. F. L. A. member deals not only with an individual, but with an association which serves as a medium for the adjustment of confusing disputes between all branches of the industry and its members.

ALLIED FILM LABORATORIES ASSOCIATION, Inc.

Biograph Company
Claremont Film Laboratory, Inc.
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Nick's Laboratory
Palisade Laboratory
Republic Laboratory, Inc.
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William Horsley Laboratories

"Home Talent" played to a good attendance for three days" writes William Noble, Criterion Theatre, Oklahoma City—

MACK SENNETT'S

Five reel hilarity special

"HOME TALENT"

All the Sennett fun-makers and all the Sennett beauties in an uproariously comical box office success.

Distributed through

FIRST NATIONAL EXCHANGES

"—a narrative told in terms of action" says the *New York Herald,*—"action sparkles with lifelike touches" says *Seattle Times* of

"THE TEN DOLLAR RAISE"

Produced by

J. L. Frothingham

a marvelously successful picturization of the famous Peter B. Kyne story of the "white collar" man.

Distributed through

FIRST NATIONAL EXCHANGES

FIRST NATIONAL PICTURES

"—the action never drags—the logic is sound and convincing" says *Motion Picture News* of

LOUISE GLAUM

in

"GREATER THAN LOVE"

A J. Parker Read Production

A daring drama of New York life, lavishly produced with the punch of "The Miracle Man" and the zip of "The Gold Diggers."

Distributed through
FIRST NATIONAL EXCHANGES

"—will get money for any exhibitor who goes out to get the fullest publicity values—" reports critical *Variety* of

MAURICE TOURNEUR'S

"The FOOLISH MATRONS"

It is playing to big business in
the biggest and finest theatres.

Distributed through
FIRST NATIONAL EXCHANGES

Even Rival Exhibitor Boosts It!

"Salvation Nell" made such a hit at the Victoria Theatre, Evansville, Ill., that a rival exhibitor visited the show to see what was causing the furore. He afterwards admitted to B. F. Brentlinger, the manager, that it was the best picture ever shown in Evansville. Mr. Brentlinger reports an excellent business during the entire run and says it had a gripping effect on the audiences.

Whitman Bennett's presentation of
his personally supervised production

"SALVATION NELL"

Taken from Edward Sheldon's stage success. Pauline Stark recreates on the screen the part made famous by Mrs. Fiske.

Directed by Kenneth Webb; Photography by
Ernest Haller; Art Director, Roy Webb.

A FIRST NATIONAL ATTRACTION

FIRST
NATIONAL
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There Won't Be A Dry Eye In Your House!

A picture that grips every man and woman by the force of its human touch—
as big as the biggest heart and a real audience picture.

Louis B. Mayer

presents the

John M. Stahl Production

"The Child Thou Gavest Me"

By PERRY N. VECROFF

With a Strong Cast headed by

Lewis Stone, Barbara Castleton
William Desmond
Little Dicky Headrick
Directed by John M. Stahl

THE WOMAN WHO WED WITH A LIE ON HER LIPS.
"THEY TOOK YOU FROM ME—BUT THEY'LL NEVER DO IT AGAIN."
AT LAST THE HUSBAND'S SUSPICION TURNED ON HIS BEST FRIEND.
"I SAID I'D FIND THE TRUTH—AND NOW I HAVE, THAT'S THE MAN!"

FIRST NATIONAL PICTURES

A FIRST
NATIONAL
ATTRACTION

Another reason why

There'll be a Franchise everywhere

LOUIS B. MAYER PRODUCTION

"If You're Looking for Something Out of the Ordinary, Get This!"

Wid's

Trade reviewers agree with the newspaper critics on this one. Read 'em !

ARTISTIC INTERPRETATION

"Contains a delightful Spanish atmosphere that should prove popular with those who like to get away from the conventional. An artistic interpretation. If you are looking for something a bit out of the ordinary you would do well to secure this."—*Wids.*

ALIVE—FIERY ACTION

"The plot is alive with warring elements of love, hatred and revenge, with plenty of fighting and fiery action. Acrobatic stunts add jazz and pep and decisive thrills. There is 'something doing' of a vigorous nature all the time and enough love making to satisfy the admirer of romantic incident. George Walsh is at his best and Miriam Cooper is fascinating. Local color excellent." — *Exhibitor's Trade Review.*

PICTURE IS DIFFERENT

"Portrays the intense passion of the Latin temperament against a background of vivid color. The production is elaborate and lavish, and made different by plentiful use of fade-outs. Miriam Cooper is beautiful and bewitching. Altogether a colorful presentation of romantic drama." — *Moving Picture World.*

RICH IN ATMOSPHERE

"A picture rich in atmosphere—a good cast of types."— *Motion Picture News.*

Speaking of

R. A. Walsh's

presentation of

"SERENADE"

with Miriam Cooper
and George Walsh

FIRST NATIONAL PICTURES

Scenario by J. T. O'Donohoe; Photography by George Peters; Art Direction by William C. Menzies; Directed by R. A. Walsh.

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

ARTHUR JAMES
Editor-in-Chief

MOVING PICTURE
World

SEPTEMBER 24
1921

The Pioneer Who Continues to Lead

TEN years in human history isn't so long a time, but in moving pictures, living rapidly and speeding on with strides of progress unprecedented, ten years could almost be compared to half a century. Ten years ago in Moving Picture World was inaugurated the first department dealing exclusively with the exploitation and advertising of moving pictures to the public.

Because he had advertising brains, originality and judgment, Epes Winthrop Sargent was chosen to create and conduct this department.

It began in a small way, but it soon increased in size, importance and usefulness until all over the industry it was imitated and copied. Mr. Sargent viewed this imitation with a certain relish, because it indicated the effectiveness of his work.

The basic idea on which the department was builded was helpfulness to the exhibitor of pictures. Approving responses came from every part of the country. The department included advertising and exploitation ideas that were practical and avoided so-called stunts that were not within the reach of exhibitors who couldn't borrow elephants and circus paraphernalia for their local campaigns.

Gradually the department increased and became the clearing house for the best showmanship ideas the industry afforded, and so it flourished and grew constantly in usefulness.

Its imitators in the trade publications followed the same lines, but Mr. Sargent, because of his ability to think new thoughts every day, kept constantly ahead, until today the department "Selling the Picture to the Public" stands without a real competitor.

It continues to serve, week by week, in ever-increasing measure, and exhibitors throughout the United States have come to depend upon it as a business friend.

We desire thus publicly to felicitate Mr. Sargent on the deserved success of his department and to congratulate the industry upon the achievement of a pioneer who, like Babe Ruth, bats more home runs with each succeeding season.

Arthur James

Exhibitors Withdraw Arbuckle Comedies, Awaiting Court Action on Murder Charge

WHILE Roscoe ("Fatty") Arbuckle languishes in the San Francisco prison under an indictment for manslaughter, with the police still endeavoring to prove a case of murder against him, in connection with the death of Virginia Rappe, an actress, who died of peritonitis four days after a "drinking" party in the comedian's suite at the Hotel St. Francis on the afternoon of September 10, exhibitors in some parts of the country are cancelling contracts on Arbuckle pictures and withdrawing them during showings.

The New York Theatre Owners Chamber of Commerce, representing about 500 picture houses, has gone on record against the exhibition at present of Arbuckle pictures. Members assert that the films and the advertising and lobby displays are being hissed. Several theatres in Albany, Troy and Schenectady have banned the pictures. These include, the Proctor, Pearl and Happy Hour in Schenectady.

Members of the Motion Picture Theatre Owners of Southern California have adopted a resolution favoring the withdrawal of the films. This action was taken after Sid Grauman withdrew "Gasoline Gus," Arbuckle's latest comedy, from his Los Angeles theatre. Secretary Glenn Harper is quoted as saying that California people are bitter over the undesirable notoriety the state has received.

The Western Pennsylvania, Missouri and Kansas organizations have voted against exhibiting the pictures at present. Kansas women politicials have asked the state censors to bar Arbuckle films because a large crowd in a Topeka theatre cheered when the comedian was shown on the screen after his arrest.

ROSCOE ARBUCKLE

L. J. Dittmar has stopped an Arbuckle film in Louisville, Ky.

S. R. Kent, general manager of Famous Players-Lasky Corporation, announced:

"There is nothing that we can say. We are awaiting the outcome of Arbuckle's troubles. A few exhibitors have requested changes of the booking of the Arbuckle pictures and in those cases we have bowed to their wishes in the matter."

The original stories told by guests at Arbuckle's party led the San Francisco authorities to formally charge him with murder. They said they entertained little doubt but that the grand jury would immediately indict him under that charge. But when Sadie Reiss, known in films as Zey Privon, reversed, it is alleged, the story she told the police, the grand jury declined to indict and adjourned subject to the call of the prosecutor.

District Attorney Matthew Brady immediately charged that powerful interests were at work to influence the witnesses and said he might charge the Privon woman with perjury. The defense also got a setback when Mrs. Maude Delmont, an actress and another guest at the party, testified. She had sworn out the warrant charging Arbuckle with murder, but before the grand jury she testified that she had had about ten drinks of whiskey and that Miss Rappe went into Arbuckle's room of her own accord.

"They were in there an hour," she testified. "I heard her screaming. I 'phoned the manager. Arbuckle heard the telephone call and came out. He had on Miss Rappe's hat.

"Miss Rappe, when I went in to her, cried out: 'I'm hurt, I'm dying. He did it.'

"I took off her clothing and we put her in a cold bath. Yes, she was pretty fully clothed—had on shirtwaist, stockings and everything. She commenced to tear at her clothes."

The rest of Mrs. Delmont's testimony described Miss Rappe's nervous condition. During the examination Dr. Leland asked her if she felt sleepy.

"Oh, no," she replied. "I had a hypodermic this morning and I'm all right."

Arbuckle Silent

The known witnesses examined so far include Al Semnacher, Los Angeler, Miss Rappe's manager; Zey Privon, actress; Alice Blake, San Francisco entertainer; Lowell Sherman, actor; Fred Fischback, director; Joyce and Dollie Clark, actresses; Ira G. Fortlius, New York salesman, all of whom are said to have been at the party; Mrs. Jean Jameson, Miss Martha Hamilton and Miss Vera Cumberland, nurses; half a dozen physicians and the detectives. Arbuckle has steadfastly refused to make any statements, being thus advised by his lawyers. Betty Campbell is said to have disappeared.

The prohibition enforcement authorities are endeavoring to learn where Arbuckle got his liquor, as the hotel suite is reported to have been full of it.

Post-Mortem Statement

The following post-mortem statement on Miss Rappe's death was given by Dr. William Ophuls:

"The post-mortem examination showed a ruptured bladder, the rupture being due to natural causes. There were no marks of violence on the body. There were absolutely no evidence of a criminal assault, no signs that the girl had been attacked."

Dr. W. E. Rumwell told of attending Miss Rappe and admitted making a post-mortem examination with another doctor without official authority. She said he was curious to know the cause of the peritonitis that caused her death. He said he found the rupture of an important organ, resulting in death.

Weighed 16 Pounds at Birth

Arbuckle was born in Smith Center, Kansas, in 1887. His weight at birth was sixteen pounds. He is recalled by the townspeople as a fat, overgrown, mischievous lad, with a natural bent for acting. He got his first stage job when 8 years old in Santa Ana, Cal., as a pickaninny in a stock company for 50 cents a night. His first regular job came ten years later when Sid Grauman hired him at $17.50 a week to sing popular songs

(*Continued on page* 384)

VIRGINIA RAPPE

The Sordid Arbuckle Tragedy

WE do not propose to judge the guilt or innocence of Roscoe Arbuckle, accused of causing the death of Virginia Rappe in San Francisco. The machinery of law has been put into motion and in the course of time a decision will be reached and made public.

The culpability of Roscoe Arbuckle will not be established until then, but in the weeks that will intervene the entire moving picture business will suffer from the sensational retailing in the daily newspapers of all the sickening details of the death and the causes which led to it.

Already the newspaper bureaus have been asked by their newspaper customers for every scrap and morsel of information in this case and in other cases (fortunately a very few) where moving picture people have been involved in smirching situations.

Of course, the moving picture business is not responsible for the drinking party nor for the tragedy, any more than the reverend clergy were responsible for the minister of the gospel who, in cold blood, murdered a young woman of his parish in Boston not so long ago, nor any more than the banking business was responsible for the notorious marital infelicities of Mr. Stillman, the head of one of the greatest banks in the world. But the public's love for a sensation, especially a sensation in which a man known to the millions is the central figure, creates a morbid demand which the newspapers find nothing unprofessional in supplying.

In our opinion, Mr. Arbuckle's screen career is at an end. Earlier in the short history of our business a popular star became known as a wife-beater and his popularity disappeared over night. Later a man who stood at the very top of the wave crest of popular favor was divorced by his wife and immediately he became a cipher as a screen attraction. No matter what the verdict of the courts, the action of the Grand Jury, or the recommendations of the district attorney of San Francisco, the public, fed to the full with stories of a drunken debauch in which women were so lightly held, will turn against Roscoe Arbuckle. He scarcely can rise from the ruin that has crashed down about his head. The public and the moving picture industry will not tolerate a smirched figure on the screen.

In cases of this kind, in whatever business or in whatever walk of life their principals happen to be moving, the innocent suffer with the guilty, and so the moving picture industry may be prepared at all censorship hearings, or in all the reformers' railings, to have the Arbuckle case flung into its face for years to come.

We have no sympathy for those in our business who seek to use the case as a vehicle for bringing publicity to themselves, or for those business rivals of Roscoe Arbuckle who see a temporary advantage for themselves in the miserable plight in which he finds himself. They must indeed be short of vision if they do not realize the damage which all of our industry innocently sustains from this unhappy and wholly sordid tragedy.

Our business is peopled with men and women of high character, of sincere motives, of honest and faithful endeavor. They are husbands and fathers, wives and mothers, sons and daughters, as clean of mind and conduct as can be found in any business, in any social stratum and in any endeavor in the world. It is this great majority that suffers most in these pitiful and tragic circumstances.

It is to be hoped that the law's investigation will be swift, just and complete, so that the facts once established can be, with the immediate principals of the seamy cast, put behind us.

May this be the last of the sensations furnished by the "movies."

ARTHUR JAMES.

Begins Organization of New York Voters to Fight Blue Laws

A campaign for 500,000 members in New York State is announced by the Anti-Blue Law League of America, Inc., whose New York headquarters were formally opened in temporary offices recently at 160 West 45th street.

The League, whose national headquarters are Bond Building, Washington, D. C., is but six months old, but in that time has begun organization in at least twenty-seven states, according to a statement given out recently by Grant Allen, New York State Superintendent.

The statement says in part: "A strong membership means a strong voting power, and any student of politics knows that the only weapon against fanatical legislation is the vote. Our membership fee is only one dollar. Members are fully informed of all our activities, as well as those of the opposition, not only in this, but in every state in the Union.

"The Blue Law fanatic is thoroughly organized and his financial backing is enormous. His first attack is the South where he is strongest. His program is the abolishment of Sunday recreation, Sunday papers, Sunday pictures, golf, tennis, baseball, gasoline—in fact, Sunday everything.

"His success, when one sums up his country-wide activities, has been amazing. But hereafter he will find all this altered. As a vigilance organization safeguarding a sane Sabbath, free for healthful recreation, or for religious observance, according to the individual's dictates, we will be alert night and day and will take a sharp offensive against anything tending to curtail that liberty of action and thought laid down by the constitution.

"We are thoroughly equipped and we shall fight fire with fire. Every time a Blue Law raises its head it will find us at hand to hammer it. This applies to the entire state. Hitherto New York has been the last to arm against fanatical oppression. But this time it will be prepared.

"We are not affiliated with any other organization, nor are we backed by any interest such as that of liquor, tobacco, or capital. We are not fighting on Prohibition or any question. We have but one objective: The subjection of the Blue Law.

"The National Council of the Anti-Blue Law League of America, Inc., includes Augustus Thomas, Rex Beach, Crawford H. Ellis, Dr. David Philipson, Samuel Insull, William Eugene Lewis, Major Hornsby Evans, Dr. Albert H. Freiburg, Douglas Fairbanks, John Drew, Booth Tarkington, John H. Grier, Ex-Governor Chas. S. Deneen, and Ex-Governor F. Chatteron."

Withdraw Arbuckle Films

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in his San Jose vaudeville house. Chris Brown hired Arbuckle to sing at the Star Theatre, Portland, Ore., and Leon Errol took him into one of his companies. At one time he was a soft shoe dancer in Oakland. He entered pictures at $3 a day as an extra for Keystone.

Minta Durfee, Arbuckle's wife, from whom he separated about five years ago, is on her way to San Francisco with the avowed purpose of helping him. To New York newspapermen she characterized her husband as "just a great big, lovable, pleasure-loving, overgrown boy whose success and prosperity have been a little too much for him." They were married in 1908. She said they parted friends and that Arbuckle has been generous in his allowance to her. Last February he gave her an automobile.

Arbuckle's only sister, Mrs. Nora Arbuckle St. John, mother of Al St. John, the comedian, and Arbuckle's two brothers, Harry and Arthur, are already in San Francisco, having left Los Angeles.

Henry Lehrman has been heavily interviewed by New York newspapers and seized the calcium by announcing he was Miss Rappe's "fiance" and that Arbuckle "would have to answer to him" if "justice" wasn't done. Others in the industry have leaped into publicity in the case and the newspapers of the country are playing the story sensationally.

SCENES FROM "ONE ARABIAN NIGHT" WITH POLA NEGRI AS THE DANCER AND HARRY LIEDTHE AS THE RUG MERCHANT. A FIRST NATIONAL PICTURE

M. P. T. O. A. Brief Asks U. S. Senate for Repeal of Industry's Tax Burden

SIGNED by National President Sydney S. Cohen and the legislative committee, the following brief on the taxation burdens of the industry has been filed by the M. P. T. O. A. with the Senate Finance Committee, of which Senator Boies Penrose is chairman:

On behalf of the Motion Picture Theatre Owners of America, managing and operating 14,000 motion picture theatres in all parts of the United States, permit us to thank you for the courtesy extended by a number of your members in granting us an audience in Washington recently, at which time we were permitted to explain the opposition of our members to the retention of the war taxes on admissions of 10 per cent., the film tax of 5 per cent. and the theatre seat taxes.

We appreciated very much this courtesy in view of the fact that for reasons deemed sufficient by your committee, prolonged public hearings on the bill were considered impractical at this time.

That our statements made to your members may not in the pressure of public business be lessened in force, we respectfully ask permission to submit briefly the purposes which impelled us to seek the interview in question and which form the basis of our opposition to the tax levies mentioned.

Excessive Taxation

The owners of the motion picture theatres now pay all the taxes, national, state and local, that are paid by other people in each community and three additional national taxes: 10 per cent. on gross admission receipts, 5 per cent. on gross cost of picture films (now practically 15 per cent., because of the increased cost of films), and the special tax on each seat. We also pay in some states censor levies, seat taxes, and in one or more states, a gross admission receipts tax.

In the aggregate, these additional taxes on our business reach up to over 20 per cent. of our gross receipts and have resulted in the failure of many theatre enterprises, causing some to operate at a loss in the hope that relief will come through Congressional action and in the main have had a general demoralizing effect upon the business.

Because of the diligence employed by our theatre managers and our practical processes of checking up admissions, film costs and seat taxes, all of these taxes have been paid to the government at a minimum collection cost. As in other respects we co-operated fully with the Internal Revenue forces. We realized that as war measures these taxes were considered necessary and we offered no objection, even though we realized that we were being imposed upon in three additional levies.

Time Arrived for Relief

With war activities ceased for over three years, we feel that the time has arrived for Congressional action to afford the theatre owners relief from these excessive levies and we respectfully ask of your honorable committee that such action be taken by you in the consideration of House Bill No. 8245—known as the General Revenue Bill—as will relieve theatre owners of the 10 per cent. admission tax, the 5 per cent. film tax and the tax upon theatre seats, especially levied on theatres now in addition to general war taxes.

In your observation of theatre conditions, gentlemen, in your own and other communities, you no doubt will conclude that the motion picture in its different phases is the amusement of the great mass of the American people, those whose financial resources are such as to preclude their seeking higher priced entertainment. The motion picture theatre, you must realize, is the family amusement center. There the working people are daily amused, entertained and educated.

Many theatre owners pay the admission taxes as well as the others and in such instances no portion of the burden is transferred to the patrons as the theatre man realizes their inability to pay the same. Where it is transferred, it is always a hardship upon the working classes of our population, who in periods like this are obliged to count every penny to make matters right financially at home. The motion picture theatre is their recreation center for the whole family and because of this burden of taxation the general character of entertainment provided has in many instances been kept from advancing to the point where we would like to extend it.

In reality, over half the theatres in the United States are now operating at what is a substantial loss. It is our business, the business we know best, and we are standing this external tax pressure in the hope that our national representatives will respond favorably to our petitions and afford us the necessary relief.

Special Community Service

Gentlemen of the committee, we feel that the motion picture theatre has become such a pronounced community institution that your special attention should be directed to the educational and public service phases of our business. To the development of this very essential feature we have been addressing our efforts along highly practical lines of late. We have established definite connections with the Bureau of Commercial Economics in Washington, that this highly important division of activity will have a positive outlet for its service to the American people through the 14,000 or more motion picture theatres in the United States. Because of the wonderful powers of visualized education presented in our theatres, the motion picture theatre should be as free from taxation as the press, as it is performing exactly the same form of commendable public service.

In parts of the United States we now have educational connections with school districts where different lessons in history, biology, geography and other divisions of study are taught to the pupils through the use of films. The class goes direct to the theatre where the work is in charge of the regular teacher and all of the facilities of the theatre are turned over to the school free. On such occasions, the parents and others are invited so as to participate in the educational advantages afforded, as well as become entirely familiar with the effectiveness of this form of visualized education. We are also co-operating with chambers of commerce, commercial and other associations all over the country. We are aiding hospitals in campaigns for funds and in other ways.

Screen Service in the War

You gentlemen are familiar with the great work of the motion picture theatre in the war. We brought the activities of this greatest of all human conflicts into full view of millions of Americans. We made our theatres the war activity centers of the nation. We gave, through our screen power of visualized publicity, an impetus to war preparations. Liberty Bond sales and other war service moves of all kinds which could not have been attained in any other way.

We aided the government in performing the greatest military miracle of the age—recruiting millions of men in a selected draft service, one-fifth of whom belonged to classes of our population directly allied in blood to those against whom we fought—and doing this without an open opposition of consequence, without a single disturbance and only a comparatively few individual cases of delinquency.

This would have been impossible, we believe, were it not for the great patriotic service rendered the nation in the war preparation in the education so quickly and effectively imparted through the medium of the motion picture screen. Our screen flashed the universal language of the eye. All understood the message

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Eastman-Independent Laboratory Dispute Ended by Meetings Lasting Two Weeks

THE Eastman Company and the Allied Film Laboratories have gotten together and for the present at least the warfare is at an end. A series of conferences lasting over two weeks were concluded last Wednesday and statements were issued by the Eastman Kodak Company and the Allied Laboratories.

What effect the agreement will have on the proposed tariff on raw stock is a question which the statements of neither parties to the conferences go into. The statements of both sides are herewith presented in full.

Rochester, N. Y., Sept. 14, 1921.

Owing to the statement of the Allied Film Laboratories, Inc., that it is their intention to use only American-made film, the menace from the German made film has become so lessened that we have decided not to operate our own laboratories. It was unwillingly that we entered this field in the photographic industry and we have no intention of re-entering it so long as the business of American film manufacturers is not threatened with extinction by the importation of foreign, and particularly of German-made, film.

In view of the recently reduced price of raw film, it is apparent that the producers will be able, on regular releases, to obtain processed films on American stock at 3¼ cents a foot. In making our reduction it was the ultimate consumer whom we had in mind.

EASTMAN KODAK COMPANY.

When shown the statement issued by Mr. Eastman, the following announcement was made by the Allied Laboratories Association, Inc., which now has headquarters at 220 West Forty-second street, New York City:

"As we stated last week a committee from the Allied Film Laboratories Association, Inc., has been in conference over a period of several weeks with Mr. George Eastman and Mr. Jules E. Brulatour. These meetings have produced definite and highly pleasing results whereby the entire motion picture industry will benefit.

"Our committee was received with the utmost courtesy by Mr. Eastman and Mr. Brulatour and the difficulties with which the laboratory situation has been fraught for several months past were carefully analyzed and considered, and we found on the part of both Mr. Eastman and Mr. Brulatour an earnest desire not to do our business an injury, but on the contrary to help us create better business conditions that would reflect beneficially upon the whole industry by raising the standards of motion picture film manufacture and the processes of printing and developing.

"With the active co-operation of the Eastman Kodak Company we are proceeding upon the basis that the American motion picture industry must be preserved for America and Americans, and that in maintaining the supremacy of our industry's position of today, the motion picture industry of the world will be benefited.

"In purchasing three of the large laboratories in the East, Mr. Eastman had in mind no interference with the independent laboratories which we have built and developed, but rather he foresaw conditions which, if permitted to go on, would jeopardize the industry in this country. We are aware that if the independent laboratories and American manufacturers of raw film stock do not eliminate these conditions, the resulting confusion will present an opportunity for the German dye trust, through its raw film manufacturing subsidiary, to invade this country, not only with its raw stock, but with laboratories, and within a short time drive us out of business. We conceive it to be our duty, as does the Eastman Kodak Company conceive it to be its duty, to protect this business, which has prospered and grown through the investment of American dollars for the development of American industry.

"We were pleased to find that the Eastman Kodak Company's interest is not confined to the betterment of its own product, on which it is spending huge sums, but extends as well to the theatre and practically every other branch of the industry. The Kodak Research Laboratory has been highly successful in improving the conditions that affect projection, the lighting problem in theatres, and safety, all of which are proving of great benefit to the industry and to the public.

"Members of the Allied Film Laboratories Association are a unit in their stand for American raw film stock. The association is stronger today than ever and constantly growing. Such an organization, bound by strict rules and a creed of fair dealing, insures to the producer, distributor and exhibitor a well organized body of business men who can be depended upon not only for fair dealing, but to aid any cause which has as its object the protection and betterment of the entire industry, and to fight any menace to the industry's welfare."

ALLIED FILM LABORATORIES ASSOCIATION, INC.

Asks Tax Relief

(Continued from Page 385)

and the nation became solidly united in the furtherance of the war purposes of Congress.

Gentlemen of the committee, we respectfully represent that our public service activities, operating constructively in times of peace, can be even more effective for the American people than was the hurried application of our screen publicity powers in the rapidity of war moves. We met with President Harding and publicly pledged the use of our theatres and our motion picture appliances to the promotion of all progressive governmental programs. We are in co-operation now with all departments of the national government through the Bureau of Commercial Economics. We are making our theatres the university centers for the masses of Americans where all helpful messages along civic or other lines are transmitted and we are entering into the great work of thus advancing the educational, mental, moral and material welfare of all communities as the great visualized American press.

We are carrying this work through all divisions of national, state and community service and hope to so extend it as to place our theatres with the most constructive and progressive forces in the nation.

Freedom Essential to Advancement

We respectfully represent, gentlemen of the committee, acting as you are in a high capacity for the American people, that this great and ever-widening element of public service should receive your support. We feel that when you fully realize the unlimited powers of our visualized educational and other elements for good, the manner in which these can and will be used by our government to promote Americanization processes among the masses and to aid every species of development and progress, that you will agree with us that our theatres should be as free as possible from tax levies and other impediments.

Give us, gentlemen, the freedom of action so essential to advancement and we will give constantly renewed evidence of our ability and our willingness to serve the government and the people in the effective manner for which our screen publicity powers especially fit us. We believe that these presentations of very manifest facts, thus briefly given, will afford you a view of the purposes and powers of our Motion Picture Theatre Owners and lead you to such conclusions as will enable us to carry into effect more fully our great public service programs all over the United States.

In conclusion, gentlemen, we specifically plead for the removal of the 10 per cent. admission tax on theatres, the 5 per cent. film tax and the theatre seat tax, through the amendment of House Bill No. 8245 now before you, or in such other manner as may seem best fitting to you.

Great Mass of Business Is Transacted at Kansas City Exhibitor Conventions

(Special to Moving Picture World).

ABOUT 300 exhibitors gathered in Kansas City for the joint convention of the Motion Picture Theatre Owners of Missouri and the Kansas State Exhibitors Association, held at the Hotel Baltimore, Monday and Tuesday, September 12 and 13. Among the problems discussed were the admission tax, film rental tax, raw stock tariff, music tax, internal revenue matters, open shop, film market conditions, centralized distribution, equitable contracts, enforcement deposit law, blue laws, participation in politics, freedom of the screen, lowering of film rentals and organization finance.

At the closed business session of the Missouri exhibitors held Monday morning, an outline of the organization's history was given. A year ago at Moberly, Mo., a handful of exhibitors from various parts of the state met and there organized the Motion Picture Theatre Owners of Missouri.

Charles H. Burkey, national executive member for Western Missouri, sounded the keynote of the convention when he said that the organization was for the mutual protection and welfare of the independent exhibitors of the state; that the smaller the theatre the greater the need for protection against the evils that beset a young industry, and that for these houses the association would spare no time nor expense in guarding their best interests.

Charles Thatcher Sears of Brookfield was elected president, A. M. Eisner of Kansas City secretary, and Lawrence E. Goldman counsel.

The Motion Picture Theatre Owners of Missouri has grown during the past year to include almost every theatre in the state. Its record of achievement contains measures of the utmost importance. At no time has the vigilance of the organization lagged.

The legislative work this year was of supreme importance as the Missouri legislature was in session. The blue laws were defeated. Censorship attempts failed. A measure to forbid selling tickets for standing room died. The bill to prohibit the showing of crime, evil, etc., was defeated. The bill regulating the production of motion pictures, which said that no pictures of anyone in army or navy uniform should be screened, was killed. Had this bill have been made a law, the government of the United States would have been deprived of the publicity and the support that it received, due to the showing of patriotic films. The Sunday closing law was also defeated. A thorough law on deposits was passed by unanimous vote of both bodies of the legislature. This law has been since adopted by eleven other states.

The exhibitors had a 100 per cent. victory throughout the entire legislative program. This success evidences the profound respect that the politicians and public officials have for the organization formed at Moberly. The legislative program was handled by a very efficient committee, with State Counsel Lawrence E. Goldman as chairman.

Recognized for Its Work

At the national convention held recently at Minneapolis, Missouri received considerable recognition for its splendid work. Charles H. Burkey was re-elected to the executive membership for western Missouri. Joseph Mogler of St. Louis was elected to a vice-presidency, and Charles T. Sears to represent eastern Missouri.

During the discussions it was brought out that the question of music tax can only be worked out with affiliation with the national organization. There is at present an amendment in Washington which will correct the evil. It is understood that not all music belongs to the music organization.

Exhibitors who have opened their theatres on Sunday told of their experiences. From their reports it was learned that the people in the various towns do not object to the Sunday opening, but in cases where there is objection it is usually the law and each time that a man has been arrested for opening his house on Sunday the court has acquitted him.

The Kansas Meeting

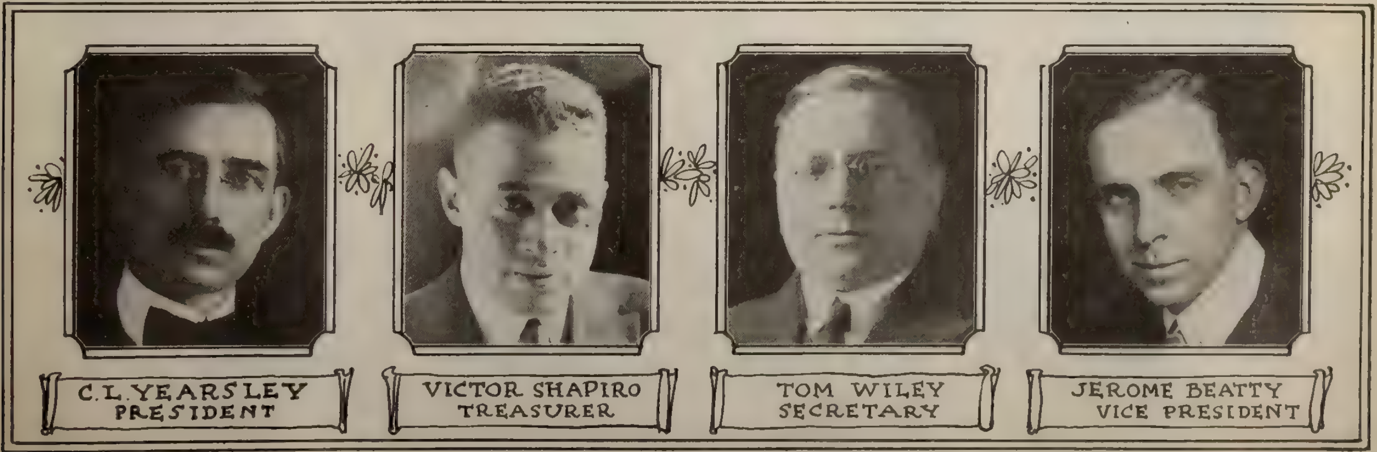
At the closed meeting of the Kansas State Exhibitors Association, which convened Monday morning, a program similar to that of the Missouri organization was held.

The history of the Kansas association as given at the meeting is, in part: The Kansas State Exhibitors Association was organized at Hutchinson, Kas., in May, 1919, and had as its first president, L. M. Miller of Wichita. It has since grown to be recognized as one of the strongest exhibitor organizations in the country and its accomplishments are many.

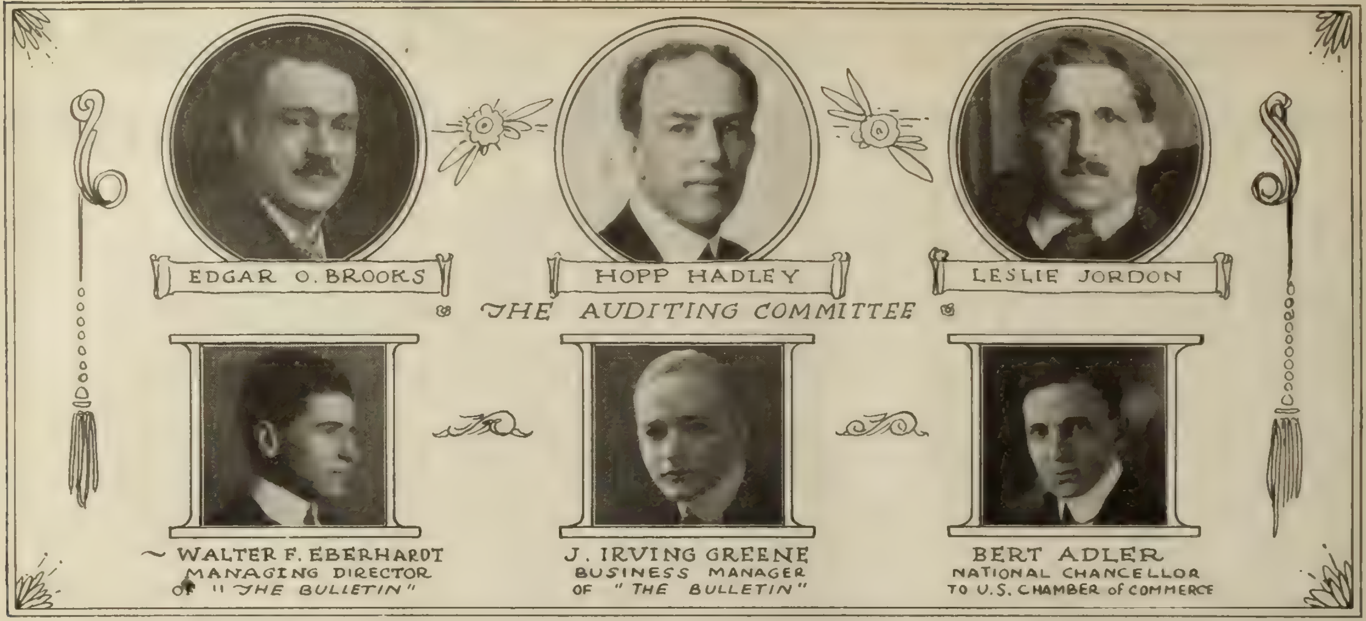
The organization has always taken a leading stand in its seeking of proper recognition of exhibitors' rights and in its solution of their problems. It has fought adverse legislation, it has fought unfair business methods, it has fought detriments to the progress of the industry and it has conquered.

The legislative work of the association is particularly commendable. It was through the efforts of Morton Van Praag, president; H. H. Woody, secretary, and R. R. Biechele, executive member, that the Kansas deposit law was passed. It was through the further efforts of these men that adverse legislation was killed. The men have continuously worked toward strengthening exhibitor independence. The association will continue to function for the better interests of the exhibitors.

One of the greatest things both organizations have done has been the hand-



OFFICERS OF A. M. P. A.



THE AUDITING COMMITTEE

ling of grievances. Thousands of dollars have been saved in matters taken up by the associations in adjusting complaints between exhibitors and exchangemen. By a consistent program a better harmony has been instilled between the various branches of the industry. The "bad boy" exhibitor has been shown the error of his ways and made a better theatre owner. The "bad boy" exchange has been brought on the "carpet."

In unity there is strength. An injury to one is the concern of all. Co-operation is success. These are the fundamental policies of the two associations. The coming year, with more members, a greater prestige, the respect and recognition of the general public, with its great influence in every field of commerce and politics, promises to be all the greater, not only to serve the industry, but also to promote the better interests of the great American public.

At the joint Missouri and Kansas session on Monday afternoon, Dr. William Hovis delivered the invocation. Frank Robinson, president of the Chamber of Commerce, made the address of welcome, saying that there was nothing of importance in the world that has the bearing and responsibility as have the motion pictures. The response was made by M. Van Praag, Kansas president.

The Rev. Fred V. Loos spoke on the church as related to moving pictures. He said that the day will come when the church will use motion pictures at every service. He said that people should not judge the industry by here and there "an occasional bad one," but should judge by the best and not by the worst.

"The motion pictures are the greatest educational influence that has come within the reach of the rich and poor alike," said Mr. Loos. "They are doing more today for the younger generation than the schools, for in school the teachers are forbidden to mention those things which some think 'unmentionable.' It is the one who knows nothing about these things, the one who has never been told or shown right from wrong that makes them go and do wrong. What better way is there to instruct the children than motion pictures? The motion picture is developing a taste of higher art among the people of the small town. The pictures have brought the universe to the cottage door."

Other Speakers

Senator David Proctor was the next speaker. He said that the motion picture is not only a modern invention, but that it is a modern necessity. He also told of the happenings at the recent legislature and how Missouri decided that a censor board which is 99 per cent. political and 1 per cent. efficiency, was not

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DIRECTORS OF A. M. P. A.

Repeal of Sales and Admission Taxes, Cut in Seating Tax, Asked of Congress

THE industry's vigorous effort to obtain relief from three excise taxes which were imposed as war time emergency revenue measures, centered this week in Washington where William A. Brady, president of the National Association of the Motion Picture Industry, and Saul E. Rogers, chairman of the association's taxation committee, personally conferred with members of the Senate Finance Committee and urged that two of the taxes be repealed and the third reduced 50 per cent.

In a brief filed by Chairman Rogers with the Senate Finance Committee he characterizes the motion picture business as the poor man's necessity, not a luxury, and states that depression in the industry cannot be relieved until the burdensome taxes are removed. He states also that the public, as well as the industry itself, is hard hit by the excessive taxation on motion picture entertainment, with the result that attendance at theatres has been severely curtailed, but that exhibitors, because of high operating costs, cannot reduce admission prices until relieved of the present excise taxes.

Several Conferences

Several conferences have been held by Mr. Brady and Mr. Rogers with the senators who are now considering a revision of the revenue bill. The representatives of the industry have been cordially received and it was at the request of several members of the Senate Finance Committee that Mr. Brady and Mr. Rogers returned to Washington this week for the purpose of submitting additional information and data bearing upon the taxation matter.

Mr. Rogers in his brief embodies the industry's arguments for taxation relief as follows:

"The National Association of the Motion Picture Industry did not appear before the Senate Finance Committee to present its protest against the continuance of the special war excise taxes which were levied against this industry during the war as a war emergency measure only. The motion picture industry is affected by three special war excise taxes which consist of the following:

Three Changes Asked

"(a) A 5 per cent. film sales tax which is contained in title 9 of Excise Taxes, section 906. This tax is levied on every transaction involving the sale, leasing or licensing of motion picture films for exhibition purposes. (It is our desire to have this tax eliminated immediately.)

"(b) A theatre seating tax provided for under article 10, section 1,000, subdivision 5, Special Taxes, which provides for an annual tax to be paid by each theatre based upon its seating capacity, varying from $50 to $200.

"(c) A 10 per cent. admission tax contained in title 8, section 800, sub-division 1, Taxes on Admissions and Dues. This is a tax paid by the public on every ticket of admission to every place of amusement, including the motion picture theatres. This tax is being resented by the public and is one of the causes for the falling off of attendance at theatres, and it is our suggestion that this tax be reduced 50 per cent.

Relief Granted Luxuries

"The House Ways and Means Committee afforded this industry absolutely no relief and the House Bill as passed and which is before the Senate Finance Committee for consideration, adopted the view of the House Ways and Means Committee. The House under that bill granted relief from similar taxes to works of art, fur garments, perfumes, yachts and other luxuries, but no relief has been granted to the poor man with reference to his amusement and entertainment, which is no longer a luxury but a necessity, particularly in communities where the motion picture theatre is the only form

SCENES FROM
REX BEACH PRODUCTION,
"THE IRON TRAIL,"

SOON TO BE RELEASED
BY UNITED
ARTISTS' CORPORATION

of relaxation and entertainment afforded the poor man.

"In these times of depression it is necessary to build up and maintain the morale of the people and buoy up their spirits by affording them amusement and relaxation at prices within the bounds of their slender purses, and the motion picture is doing that, as it helped to sustain the morale of the people during the war.

Source of Education

"The motion picture has now become a source of education as well as entertainment. The various countries throughout the world are combed for matters of public interest and educational value to be reproduced upon the screen for the edification of the public. The purchaser of a work of art or a yacht costing thousands of dollars can very well afford to pay a tax thereon, but the poor man's amusement can ill afford to pay the taxes which are pyramided and which in the long run are substantially consumed by the public.

"It is true that the 5 per cent. film sales tax has been shifted by the producer or distributor to the exhibitor or theatre owner, but it is impossible to shift these burdens any longer, because the majority of the theatres throughout the country are small theatres operated by comparatively poor men. The result is the falling off of audiences at the theaters, which in turn is reflected by a stagnation in the business of the film producers and distributors.

States Copy Federal Government

"It is eminently unfair to pick a handful of the industries of the country and saddle them with excise taxes and allow other industries to be exempt from them. It seems that the motion picture and theatrical industries have been selected as the targets against which were hurled every possible form of municipal, state and federal tax license and franchise fees. The industry has now become so burdened with these onerous taxes, federal, state and municipal, that it is impossible to stagger any longer under the load.

"Some of the states are now beginning to follow in the footsteps of the federal government. For instance, the State of Connecticut has passed a law levying a five per cent. state tax on the price of admission. Thus the public is now compelled to pay a 15 per cent admission tax in that state. Censorship laws have been passed in various states and censorship fees have been so planned that they shall yield not only sufficient for the operation and maintenance of the censorship board, but also to provide a substantial revenue as well for the state government.

"This tax burden must be consumed somehow and it must naturally and necessarily reflect itself in the price of admissions charged by the theatres, otherwise the theatres would be operated at a loss.

Not a Luxury

"It does not aid the theatre owner to be informed that these taxes are levied and imposed because the theatre has been placed in the category of luxuries. This classification is challenged and its applicability denied because the motion picture has become today practically the only means of relaxation for the poorer families and in some communities it is their only means of relaxation. Amusement is not a luxury. On the contrary, it is a necessity. If it were conceded even for the sake of argument only, that the theatre is a luxury, it should be entitled to relief because in times of depression so-called luxuries are the first to suffer and to bear a natural tax by way of diminution of business, and it would be serving no purpose to pile an additional tax on its business because it would cause further stagnation.

"The motion picture industry has been the source of substantial revenue to the government through the income tax paid by it, and unless it is fostered and given an opportunity to return to normal, the revenue to be derived will be greatly diminished and the government will defeat its own object.

The Depression

"The depression in the theatres has been felt directly by the motion picture producer and distributor. Several of the largest producing corporations have been compelled to close their studios in the East, many other producing and laboratory corporations have absolutely suspended business and several companies have gone into the hands of the receivers, throwing thousands of people out of employment. In the past year, only one motion picture producing company was able to pay a dividend to its stockholders.

"Fort Lee, New Jersey, and Long Island City, which were bee hives of activity in the production of motion pictures, are today practically dormant. Production in the industry has been cut down to approximately 35 per cent. of normal and no immediate relief seems to be in sight. The motion picture producers and distributors cannot afford to shoulder these taxes nor can they be any longer shifted to the exhibitor and the public. It is impossible for the exhibitor to reduce the price of admission in theatres because present wage scales, material costs, overhead and maintenance cost are still almost at peak.

Economy Rules

"A period of strictest economy has set in in every branch of the industry from production right through to sales, and the era of high salaries has passed except in those particular instances where contracts are still alive, and with the expiration of those contracts, reductions in salaries must take place or resignations will follow. The bottom has practically been reached, still business conditions do not brighten. The only relief will therefore be in a lifting of these discriminatory taxes. Protest is made against their continuance because in a democratic form of government there should be a democracy of taxation. In other words, a tax should be general and equal in its application or it should have no place in our American plan of obtaining revenue for the government.

"Our recommendation for the present is that the 5 per cent. film sales tax be removed; that the admission tax be reduced 50 per cent. and the seating tax be eliminated."

CONSTANCE BINNEY STARRING IN "THE CASE OF BECKY" FOR REALART PICTURES

National Association Seeks Amendment to Used Film Freight Classification

THE National Association of the Motion Picture Industry, through its transportation committee, is now endeavoring to secure an amendment to the freight classification of such film by freight without its actual mutilation. P. H. Stilson, chairman of the committee, and Albert de Roode, counsel, have arranged for a hearing early in October before a joint committee of the Official Classification Committee and the Western Classification Committee, at which arguments will be presented on behalf of the industry to abolish the present requirement of the railroads whereby all used film must be scrapped before it can be transmitted by freight from the film exchanges to their home offices.

Mr. de Roode has already filed with the classfication committees a brief embodying the national association's arguments for reclassification. The advantages to be secured by removing the present compulsory mutilation rule are summarized in Mr. de Roode's brief as follows:

The Advantages

"A dormant source of revenue to the railroads would be opened. Selfish business interest would preclude taking advantage of freight rate as against the time gained by express shipment. A limitation of liability would remove one of the main objections to the freight shipment of motion picture film. A more compact and orderly method of shipment of used film. The fire hazard would be improved. A very grave problem in the film industry would be solved with [illegible] to the railroad companies."

Mr. De Roode states that the mutilation of film destroys a considerable portion of its value for reclamation, as the average price of film, in fairly good condition, for reclamation, is 7 cents a pound, while mutilated or perforated film brings scarcely more than 3 cents a pound.

Three Elements of Value

"In the reclamation of film there are three principal elements of value," says Mr. de Roode: "The utilization of the silver and other chemical content of the photographic emulsion on the nitro-cellulose base. The utilization of the base when in high grade condition for recoating with photographic emulsion. The utilization of strips of film not in condition for recoating for trailers or for patching and joining. At the beginning and end of motion pictures there are what are known as trailers, long strips of film which are used to start the roll of film going through the projection machine before the actual picture is projected and to wrap the outside of the rolled picture when not in use to as to protect the actual picture from damage. In patching and repairing pictures it is more economical to use reclaimed film than new or spoiled film from which the photographic emulsion has not been removed."

Would Reduce Fire Hazard

On the subject of fire hazard, Mr. de Roode's brief states that mutilated film is more susceptible to ignition and decomposition in transit, whereas freight shipments of compactly rolled reels will enable a standard and compact type of container to be devised which will lend itself to more economical loading for freight transportation and will also tend to reduce the fire hazard.

"The situation at present is that in these many exchanges located in different parts of the country, used film is piling up in large quantities," says Mr. de Roode. "The railroads are losing this

SCENES FROM "THE HONOR OF "RAMIREZ,"

A PATHE RELEASE STARRING TOM SANTSCHI

ALICE CALHOUN IN HER NEW VITAGRAPH PRODUCTION, "RAINBOW"

revenue because it doesn't pay to return them by express and without mutilation they can't be returned by freight. Mutilation would require additional expense in the way of inspection, destroy the value for reclamation and prevent a proper bookkeeping system. Under the present arrangement, neither the railroads nor the motion picture industry are benefiting.

250,000,000 *Pounds a Year*

The statement is made in Mr. de Roode's brief that at least 250,000,000 pounds of used film will be annually available for freight transportation, in addition to a tremendous volume of surplus scrap film awaiting a favorable freight rate.

Mr. de Roode points out also that it would not be good business for the film industry to try to circumvent express shipments through sending by freight, owing to the fact that speed is an essential element in the transportation of any film fit to be shown in theatres, and that the business could not afford to send by freight any film other than that intended for retirement and reclamation.

New Jersey Cops Protest

Another instance where supersensitive minions of the law object to the way some comedies portray them on the screen is found in a resolution passed by the recent annual convention of Orange, N. J., cops. They protested against films showing policemen with "funny-looking caps and copper shields," and they will ask the state authorities to prevent such misrepresentation.

Loew Fights T. O. C. C. During Discussion of Percentage Bookings

At one of the "hottest" meetings ever held by the Theatre Owners Chamber of Commerce of New York City, Marcus Loew told the exhibitor members that if they originate a plan to oppose percentage booking as a body, they may bring about the combination of "the four biggest producers in this business, who are only restrained from a combination now because of the law preventing combinations in restraint of trade."

The meeting was held on September 7 at the Hotel Astor. William Fox and Winfield R. Sheehan were present. The discussion of percentage booking was the chief subject, in view of the Fox contracts with members for "Over the Hill." Mr. Loew said he spoke as an exhibitor. He declared that the idea of passing a resolution against percentage booking "is close to being illegal" and would bring trouble. The resolution was tabled.

Strikers Give Shows

Former members of the Rialto Theatre orchestra, New York City, have taken over the Manhattan Opera House and are giving a program of pictures and music after the plan of the Broadway houses. It includes two orchestral numbers, a concert solo, colored views of the Riviera coast, Fountainebleau and the Seine country, a revived Mack Sennett-Keystone comedy and Thomas H. Ince's screen version of "The Three Musketeers," made some years ago under the name of D'Artagnan." This attempt at exhibiting is the direct result of the musicians' strike.

Lewis Takes Up Duties

M. H. Lewis, who three years ago was branch manager in Los Angeles at the Paramount Exchange, has arrived at Hollywood in the capacity of special representative of the distribution department at the Lasky studio. Mr. Lewis has spent several days viewing new Paramount pictures and will henceforth divide his time between San Francisco and Los Angeles.

SCENES FROM METRO'S PRODUCTION, "THE INFAMOUS MISS REVELL," STARRING ALICE LAKE

Tariff Possibility Amazes All Europe; Rothacker Finds Germans Making Speed

WATTERSON R. ROTHACKER returned from Europe accompanied with the aerial commuting habit and an interesting close-up of the foreign situation. In the five hours he actually spent at Chicago headquarters before rothackering back east, it was possible to obtain the following interview:

"What about the tariff? In England, France, Italy and Germany that was the question hurled at me. I frankly admitted my inability to speak other than as a humble individual, but did not hesitate to participate in the general discussion of this question, which seemingly is of great international importance.

"The English expressed amazement that such a move was even contemplated. They cannot understand why our country, with such a great balance of motion picture trade in its favor, would even think of an action which invites retaliatory legislation against American interests.

"In France the men I met merely shrugged their shoulders with eloquent gestures of obvious meaning. In Germany they questioned much but said little. So did I.

"One thing is certain, and that is: The sooner this tariff problem is solved the better it will be for all concerned—and the sooner the better.

Conjecture About Eastman

"As a topic of European conversation, next to the tariff, came conjectures as to what Eastman was going to do. All laboratory men in England were remarking about the rumored entrance of Eastman into the field. From every hand I heard that it was unofficially certain that before long Eastman would have a laboratory in London or vicinity. Of course, I mentioned that there was only one man who could confirm or deny the rumor—and that man was George Eastman—but I could officially state that the Rothacker Film Manufacturing Company's plans for the operation of a London laboratory were progressing satisfactorily and that important announcements would appear shortly in the London trade papers.

The German Outlook

"The fact that in Germany I actually saw completed plans for the construction of laboratories with a total capacity many times the film footage the German market is able to absorb, may have very interesting significance. These German laboratory plans offer food for thought for those of us who are broadly interested in the developing and printing situation, and suggest that we mend out fences and watch our step.

"Charlie Chaplin will certainly find a fatted calf waiting in Merry England for the prodigal who has been absent fifteen years. 'The Kid' took London by storm, playing day and date at the best theatres and packing 'em in.

"In England the motion picture business is not so good as usual and they frankly admit it there. However, the Britons are optimistic. They feel certain that an era of prosperity for the industry is dawning gradually but surely.

Blackton Enthusiastic

"The Stoll and Hepworth companies, working at full speed, promise some productions of extraordinary merit for the market soon. At the Stoll plant I found J. Stuart Blackton very enthusiastic about his picture featuring Lady Diana Manners, which before long will be presented in America. He promises some great innovations with respect to Prizma. Through Commodore Blackton's courtesy I visited the premises near London where

"THE AFFAIRS OF ANATOL," A PARAMOUNT PICTURE BY CECIL B. DE MILLE, PLAYING AT BOTH THE RIVOLI AND RIALTO THEATRES, NEW YORK. WALLACE REID GLORIA SWANSON, WANDA HAWLEY, BEBE DANIELS AND AGNES AYRES ARE AMONG THE TWELVE STARS

he proposes to build a motion picture city of the Brunton Lot type. The Stoll Company has installed a very complete laboratory to handle its own work.

"Throughout England the laboratories extended every courtesy and graciously showed me everything they had. At the Automatic Film Printers' Plant I saw some very unique printing and developing devices, which are promised to America soon. Mr. Jeapes of Topical Films also has a new automatic developing machine for which he claims much. At the new Famous Players-Lasky laboratory the tank and drum system prevails.

Other London Visits

"Through Al Kaufman's courtesy I visited the Famous Players studio in London, which is beyond question the finest electrically equipped studio in England. Donald Crisp was busy there on "Beside the Bonnie Brier Bush" and Fitzmaurice on "The Three Live Ghosts." New pictures have been started by John S. Robertson, who directed 'Dr. Jekyll and Mr. Hyde' and 'Sentimental Tommy,' and by Harley Knowles, who created 'Carnival.'

"I found our own Harry Reichenbach loose in London. The publicity king created some stir with his novel exploitation of 'The Bigamist.'

"To Mr. Greenhill's courtesy I owe the experience of an inspection of the enormous new Brifco plant at Leatherhead, where it is proposed to produce enough raw stock to supply England and some other countries. At the time of my visit the old Brifco plant was active but the new buildings unoccupied.

Met Many Americans

"Colonel Fred Levey of Louisville was very much in evidence in London—in his usual dignified but effective manner spreading the gospel of First National. And who should I meet but David Howels, Earl Hammons and Charles Christie. I must say that the visits of such representative Americans do much toward bringing about the proper feeling between the British and American industry.

Berman Popular

"Mr. Berman's exploitation work is certainly keeping United Artists on the English map. He is easily one of the most popular Yankees in the London film colony.

"I saw Sidney Garret dashing about London Town. Rumor has it he has something up his sleeve in the way of a new distributing organization for Associated Exhibitors.

"Manager Smith at the Goldwyn offices was discovered in conference with Joe Godsoll regarding activities of promising importance.

"J. G. Wainwright has been ringing the bell with scenic serials. Watch for him in America in about a month, with a new animal series.

"J. Frank Brockliss is negotiating with American interests, the name of which he did not divulge, for the production in England of big international stories, to be made by a famous American director.

"Ben Hicks of Apollo Trading Company has become a persistent propagandist—for bigger and better London theatres.

Gaumont Optimistic

"In Paris I had the good fortune to have a splendid visit with Mr. Gaumont, who radiated optimism. New theatres are springing up in the devastated districts. Mr. Gaumont reported he had solved the natural color problem and to reveal the results to America soon.

"In Paris I heard that J. Gordon Edwards was putting on a new Fox picture in Italy. Adolphe Osso has the most beautiful motion picture offices in Paris, where he presides as the French head of Paramount distribution. He expects his company to produce in France this season.

"Luck was with me throughout my European trip but never more so than when I was able to induce Al Kaufman to make the trip to Berlin with me. Big German film producers seem anxious to correct the impression prevailing in America that films can be made very cheaply in Germany. I was told that 'Deception' cost seven to eight million marks and 'The Golem' about three million marks. I was informed that 'The Indian Tomb,' which Joe May is now making, will run into about twenty million marks and that the next big Lubitsch picture, 'The Wife of Pharoah,' will cost approximately the same figure.

Efa Founded

"Important men formerly with the Ufa organization have founded a new organization known as the Efa, an abbreviation for European Film Alliance. The new organization has Paul Davidson as general production head and includes such artists as Ernst Lubitsch, Joe May, Max Reinhardt, Emil Jannings, Harry Liedke, Bosserman and Paul Wegener.

"The wonderful Poli Negri is even more wonderful in person than on the screen, and far younger in appearance. Incidentally, I heard that her new contract calls for the equivalent of $2,000 a week. Emil Jannings, Germany's superb character actor, is said to draw in the neighborhood of two million marks a year.

"The Efa studio-ranch, within twenty minutes of Berlin, rivals our California studio-ranches, both in size and equipment. We visited the ranch were Lubitsch was creating 'The Wife of Pharoah.' To give some idea of the size of sets I might relate that I saw two men standing in one of the ears of a property sphinx—and they were not crowded. At another part of the lot Lubitsch was directing thousands of extras in a battle scene. After witnessing Lubitsch in action I can advisedly say that those Americans who have acclaimed him one of the world's greatest directors are certainly not wrong.

Another Revelation

"On invitation of Dr. Kurt Oppenheim I visited the enormous plant at Bitterfield where Afga raw stock is made. This first visit was really a revelation. The Afga factories were humming with activity. Even then new buildings were being actually constructed and others planned.

"I cannot speak too highly of the wonderful courtesy extended me all over Europe. Nor can I recommend too highly that all of us who can find the time visit England, France, Italy and Germany so that we may better understand what is going on there and be prepared to intelligently do our bit toward maintaining America's motion picture lead in international trade."

RIGHT, SIGRID HOLMQUEST, WITH EUGENE O'BRIEN IN "PROPHET'S PARADISE." LEFT, GLADYS HULETTE, WITH CONWAY TEARLE IN "THE REFEREE." BOTH ARE SELZNICK RELEASES

It Is Not for Us to Pass Judgment on Roscoe Arbuckle, Says M. P. T. O. A.

THE following statement on the Arbuckle case has been made by the Committee on Public Welfare, Motion Picture Theatre Owners of America:

"While the Motion Picture Theatre Owners of America is cognizant of the charges made against Roscoe Arbuckle, yet the apparent reflection which seems to be cast upon the entire motion picture industry because of these charges demands that this organization at this time and in terms as emphatic as it is capable of, declare that it has lost none of the sublime confidence it has always manifested in the laws of our government and the integrity of its various prosecuting officers.

"This organization knows that Roscoe Arbuckle will be prosecuted, as he should be, by the same methods and under the same laws that the humblest citizen in California would be dealt with, and if a jury of his peers decides that he is guilty of the crime as charged, not only will this organization refuse to sympathize with him but will ring loudest in its condemnation.

"However, we believe that it is not for us to pass judgment on him, nor any other in similar circumstances, but to withhold our judgment until the jury shall return a verdict, and to be guided by that alone.

"Exact Analogies."

"However, we keenly resent the indictment hastily and unthinkingly made against the entire motion picture industry because of this most unfortunate occurrence. Not so long since, when a minister of the gospel was charged with a heinous crime, no one ever thought, and very properly so, that it cast a reflection upon all those distinguished gentlemen of the cloth, nor yet when one of America's foremost bankers played an important part in a sensational domestic controversy did the public look with suspicion upon the entire banking interests. And so we might recount instances in every profession and every industry known to the civilized world and find exact analogies.

"Our motion picture theatre owners are modest, industrious family men of the highest type of citizenship in this country, which is evidenced even in the smallest hamlet by the respect in which they are held. The industry at large is made up of the best executive minds, the greatest artists and the best mechanics, and it is high time they were accorded that same fairness and justice that is so freely given to men in every other walk of life.

Against Reissue Showing Victim

"This organization respectfully submits that of the hundreds of thousands of men and women earning a livelihood in the motion picture industry, there has been but a mere handful who do not enjoy an enviable reputation for industry, citizenship and morality.

"This organization, formed for the protection of the motion picture going public, has never swerved from its original intention and is determined to remain steadfast as long as its exists. We will never, in so far as we can prevent it, permit any one to capitalize crime or indecency, nor to use our screens for the purpose of morbid notoriety. Upon this, we assure the public, they can absolutely depend.

"While various state and local associations have already declared that they will not show Roscoe Arbuckle pictures until he shall have purged himself of this charge, no more so shall we tolerate the showing on our screens of any picture of the unfortunate Virginia Rappe. We make this observation because our notice has been called to the fact that a certain distributing company has decided to reissue an old comedy picture showing Miss Rappe, who appears in a very minor and inconspicuous part, and we want the people to know that they will never turn morbidity into dollars with our assistance."

First National Withholds Virginia Rappe Films

UNDER date of August 14, Sydney S. Cohen, national president of the M. P. T. O. A., has written Associated First National Pictures, Inc., that he has been informed its exchanges are "extensively exploiting and reissuing films in which Miss Virginia Rappe plays a minor and inconspicuous part." He writes that if this is true, the M. P. T. O. A. will look upon it "with positive disfavor."

J. D. Williams, manager of the circuit, replied immediately, expressing great surprise and saying that he has no record of any such bookings made since September 11. He presented a copy of a telegram sent all exchanges, to the effect that no bookings will be countenanced on "The Punch of the Irish," "Wet and Warmer," "Kick in High Life," "Twilight Baby," and "Game Lady," all pictures in which Miss Rappe played. The telegram asks for reports on any instances where exhibitors recently playing any of these pictures may have ignored the posters and press sheets, in which Miss Rappe's name does not appear, and instead used "special matter printed locally and featuring her."

Legion Post Resolution on Death of G. S. Cooke

The S. Rankin Drew Post of the American Legion has adopted the following resolution anent the death of George S. Cooke:

"Whereas in His infinite wisdom and beyond all understanding the Creator Captain of our destinies has suddenly summoned, to the bivouac of the dead our beloved comrade George S Cooke, this post, made up of men who like this young man served their country in its hour of peril, bow their heads in sorrow at the passing on of this companion.

"It is our desire that there be recorded in our post records and preserved in our Legion history the golden memory of this comrade who by his gentle nature, his genuine character and his fine qualities endeared him to all who knew him. That we point to all young men his worthy example of one who, carrying burdens of responsibility, dropped all and went to his colors when the call came, and who when released from service again took up the task in civil life to rebuild and remake—a task that he was performing with great industry and skill when the last summons came.

"To his devoted mother and to all those of his shadowed household, this post expresses great consolation in their sorrow, with assurance that these men of the Legion join with them now and for all time in keeping alive the memory of a real man who gave to others all that he had in life—a life that he was willing to give to his country.

"It is resolved that these resolutions be inscribed in the minutes of the meeting at which they are adopted, that copies be sent to the family of the decedent and to the journals of the motion picture industry, a calling which he adorned."

New York Censors Fascinated by Idea $250,000 Will Be Available to Spend

GEORGE H. COBB, chairman of the New York State Motion Picture Commission, is spending two or three days this week in Syracuse and Buffalo, for the purpose of better acquainting the exchangemen in these cities with certain rules and regulations of the commission. This is Commissioner Cobb's first trip outside of New York City on matters identified with the work of the commission.

That Commissioner Cobb is of the opinion that the expenses of his organization will be heavy this year is indicated in an interview which he gave out in his home city of Watertown last week. In this he said that while it would be impossible to carry on the work of the commission through the entire year on the $70,000 appropriation, he believed that the expenses of the commission would in all probability be less than the earnings of the board.

This would seem to indicate that Commissioner Cobb expects to spend about $250,000 this year, making a huge deficiency item in the budget when it is presented to the legislature next year

"The large income of the board," said Mr. Cobb, "will serve to prevent any attempt on the part of the legislature to cut the requisition for 1922, as it will be shown that whatever is appropriated will be returned to the state in fees."

Mr. Cobb would not commit himself as to just how much he thought the legislature should appropriate next year to meet the running expenses of the board. The impression created, however, was that it would be a sum considerably in excess of this year. If he is proceeding on the basis of "breaking even," in the way of expenses and receipts, then he may ask for an appropriation equal to the amount which is being wrung this year from the producers. In other words, if the receipts this year are a third of a million, then Commissioner Cobb will seek to justify his request for an equal amount on the grounds that the board will be self supporting.

This Being a Censor Is a Tough Old Life

Instead of $7,500, the New York State censors are really receiving $10,000 a year. They are the highest paid members of any similar body in the United States. By remaining away from Albany, where the law specifies the principal office of the commission shall be located, and where there is not even so much as a single desk, the censors can charge up expenses not to exceed $7 a day.

And this means for a seven-day week, or in other words, the commissioners are taking care of themselves to the extent of about $50 weekly.

Not satisfied with this, censors who have visited their homes in distant parts of the state, have set up a hue and cry because the state is not magnanimous enough to pay their railroad fare, Pullmans and meals en route, even though they might be returning home on personal business. It's a tough life!

Extravagance of New York Censors Shown by Comparison with Others; $5,000 Spent to License 231 Films

THE multiplicity and the excessive attendant costs of motion picture censorship, together with the glaring illustration that the rulings of no two boards will ever be the same, is particularly well illustrated in a comparison of the efforts on the part of three motion picture commissions during August, the first month of operation for the New York State Commission. Incidentally, the reports of the commissions in Pennsylvania and Maryland indicate what may be expected from the New York State Commission later on.

During August the Pennsylvania State Board of Censors ordered no less than 3,014 eliminations. A total of 445 subjects, making up a total of 1,855 reels, were modified while four subjects totaling seventeen reels were absolutely disapproved. During the month, the commission reviewed 963 reels, or a total of 369 original subjects. Of the subjects, a total of 803 were approved. The monthly expenses were $5,799.40 and the receipts $8,006.

In Maryland the state board made eliminations in 63 subjects out of 396 examined, and rejected four in their entirety. The total monthly receipts from reels and the sale of substitute seals amounted to $1,888, and the approximate expenses were $1,500.

Comparing these figures with the work of the recently named New York State board, this commission is found to have licensed 231 pictures at an expense of $5,000. Two pictures were eliminated and half a dozen scenes ordered from the reels. The remainder of the month was spent in office routine, issuing permits for pictures previously shown and entailing a cost to the producers of approximately $60,000.

In the way of expense, the New York State Commission is in a class by itself.

Kansas Convention

(*Continued from page* 388)

needed. Senator Proctor made the statement that the motion picture is a national industry and that it cannot recognize state lines and should not be considered as a local state matter.

Joe Mogler, vice-president of the Motion Picture Theatre Owners of America and president of the St. Louis Exhibitors' League, made a short talk, as did Executive Member Charles H. Burkey of Kansas City.

A. R. Pramer of Omaha, president of the Nebraska Motion Picture Theatre Owners, has just returned from a conference of the board in New York. He described the conference and said that Adolph Zukor would stand back of the exhibitors of the country.

Monday night a theatre party was held at the Gayety Theatre for the members of the associations. This was followed by a banquet at the Hotel Baltimore. Many of the members brought their wives, and under the direction of Mrs. R. G. Liggett they went on shopping tours if they wished.

Re-elect Charles T. Sears

(By wire to MOVING PICTURE WORLD).

The joint business session occurred on Tuesday. Congratulations and best wishes were received from National President Sydney S. Cohen. Both organizations passed resolutions asking exhibitors not to show Arbuckle pictures until it may be shown that he is innocent of the charges against him. Both pledged support to exhibitors in fighting blue laws. There was a long discussion of the deposit law. It will be tested soon.

The election of officers resulted as follows:

President, Charles T. Sears; first vice-president, I. W. Rogers, Poplar Bluff, Mo.; second vice-president, S. E. Wilhoit, Springfield, Mo.; third vice-president, G. W. Summers, Unionville, Mo.; secretary, Lawrence E. Goldman, Kansas City; treasurer, Jack Truitt, Sedalia; sergeant-at-arms, E. T. Bergan, Kansas City; assistant sergeant-at-arms, P. O. Jones, Carrollton; counsel, Lawrence E. Goldman; executive board, J. I. Wright, W. P. Cuff, Chillicothe; G. R. Wilson, Liberty; W. W. Workenberger, St. Joseph; C. H. Burkey, Kansas City; T. S. Goodnight, Warrensburg; J. E. Haggard, Nevada; J. E. Hays, Moberly; J. R. Pratt, Fulton; Joe Mogler, St. Louis; C. Goldman, St. Louis; J. H. Gentner, St. Louis; A. C. Norwine, Bonne Terre; O. W. McCutcheon, Charleston, and E. T. Peters, Brunston.

A paper or magazine will be started as the official mouthpiece of both organiza-

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Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W).; Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

The Three Musketeers

(Douglas Fairbanks—United Artists—12 Reels)

M. P. W.—Douglas Fairbanks oversteps all his previous pictures with Dumas' immortal romance.

N.—Doug's masterpiece, one of the screen's most likeable productions.

E. H.—In his "The Three Musketeers" Fairbanks set a mark for stars to shoot at.

T. R.—This is easily the best picture Douglas Fairbanks ever made.

W.—Final analysis of this spells C-A-S-H. Loads of it.

Quo Vadis

(Featured cast—F. B. Warren Corp.—5884 ft.)

M. P. W.—Compressed into six reels for this revival without losing any of the main points of the plot

N.—It is in exploitation and interesting those religiously inclined that "Quo Vadis" in 1921 has one strong appeal to the exhibitor.

E. H.—In its new form the picture loses none of its appeal and stands as a masterful director's work after years of progress in the cinema art.

T. R.—Undoubtedly this motion picture revival will prove a draw.

N.—"Quo Vadis" shortened, still spectacle of great interest.

A Wife's Awakening

(Fritzie Brunette—Robertson-Cole—5800 ft.)

M. P. W.—If cut down to about four and a half or five reels it will please those who are attracted into the theatre by the title.

N.—An average society drama; entertainment of the heavier sort.

E. H.—Is well handled from a directorial standpoint.

T. R.—"A Wife's Awakening" registers as a dull and unconvincing picture.

W.—Another neglected wife story that is quite commonplace.

To a Finish

(Buck Jones—Fox)

M. P. W.—"To a Finish" exactly describes the Western drama in which Buck Jones rides and fights with his usual skill.

N.—Buck Jones Western entirely satisfactory in every respect.

E. H.—Several stunts that will send a thrill up the spine of the most blase fan.

T. R.—This picture is a safe bet for the exhibitor. Rather too much action for fans with weak hearts, but they ought not to expect too much enjoyment out of a thrilling Western, anyway.

W.—Plenty of action if conventional plot is no objection.

The Shark Master

(May Collins—Universal—4178 feet)

M. P. W.—Has all the ingredients that go together to make a popular audience picture where the clientele is not too particular concerning production details and illogicalness of stories.

N.—A rather weak story of the South Sea Islands.

E. H.—A dramatic and convincing story of the South Seas.

W.—Attractive settings in fair entertainment.

A Girl's Decision

(Featured cast—Rainbow—5500 feet)

M. P. W.—Is well acted, well directed and tells its story in a way that holds the interest.

N.—A western drama that looks like a good State Right bet.

E. H.—Presents a story with plenty of action, pretty scenery and a well-known cast of players.

W.—Western dance hall number similar to numerous others.

Action

(Hoot Gibson—Universal—4509 feet)

M. P. W.—Unusually fine picture. introduces Hoot Gibson as a five reel star.

N.—Action melodrama lives up to its title.

E. H.—Considerable humorous incident adds to the value of a well-produced and satisfying production.

W.—Lively western full of thrills and fun.

Wedding Bells

(Constance Talmadge—First National)

M.P. W.—"Wedding Bells" is a fluffy, powder-puffy comedy that snaps its fingers at convention, permits Constance Talmadge to be irresistibly demure, and just misses being her best picture.

E. H.—A timely and very humorous comedy.

T. R.—Despite its thin and rather unconvincing plot, it affords pleasant entertainment, thanks to the vivacious star.

W.—Good work from star and support; but there's not enough comedy.

The Devil's Confession

(Featured Cast—Circle)

M. P. W.—Is a conventional melodrama placed in rural environment.

N.—Sufficient to keep the attention of an audience not too highly educated in movie construction.

W.—Good rural atmosphere alleviates hackneyed story.

The Blazing Trail

(Frank Mayo—Universal—4448 feet)

M. P. W.—It contains all the ingredients of good drama, principally excitement and suspense.

N.—Some moments of interest in Mayo's latest.

T. R.—A rather old theme with a new setting gives Frank Mayo a chance to show up to advantage.

Serenade

(Miriam Cooper and George Walsh—First National—6,380 Feet)

M. P. W.—R. A. Walsh has succeeded in projecting the intense passion of the Latin temperament against backgrounds that convey its sense of vivid color.

N.—Lots of atmosphere and acting, but not so much action.

T. R.—There is "something doing" of a vigorous nature all the time and enough sentimental lovemaking to satisfy the most ardent admirer of romantic incident.

W.—Tells impassioned native love story very well, though it is quite slow moving.

The Cup of Life

(Hobart Bosworth—Associated Producers—4,432 Feet)

M. P. W.—Here is a story that will grip and hold. The plot is worked out with admirable effect.

T. R.—Gives this brilliant screen actor an opportunity for some sensational acting and brings into play his physical as well as his histrionic powers.

N.—Colorful and interesting in every department.

W.—Good production. Far above the average offering dealing with the Far East.

The Night Horseman

(Tom Mix—Fox—4,970 Feet)

M. P. W.—Tom Mix as an eccentric hero in rather hazy but well produced Fox melodrama.

N.—Mix not at his best in this sequel to "The Untamed."

T. R.—For good, smashing melodrama, with a solid punch and thrills that will go chasing up and down the spine of the spectator, this Western will fill the bill.

W.—Not quite convincing but full of thrills and a lot of good Western stuff.

Beyond

(Ethel Clayton—Paramount—6 Reels)

M. P. W.—Ethel Clayton displays deep emotional power in spiritistic story. Anyone in sympathy with spiritualism will take special interest in "Beyond."

N.—Spiritualistic propaganda grafted to "Enoch Arden."

T. R.—People interested in spiritualistic research will find much to please them in this picture.

W.—Unconvincing story smoothly told and maintains interest despite vague probabilities.

The Sting of the Lash

(Pauline Frederick—Robertson-Cole—5,485 Feet)

M. P. W.—Pauline Frederick has strong emotional role in uneven Western drama produced by Robertson-Cole. Adroit handling of the theme would have made it a powerful picture.

N.—One big punch; balance average Western stuff.

W.—Pauline Frederick's latest reaches dramatic heights.

E. H.—Story of love of a good woman for her brutal husband holds interest by reason of its dramatic incidents.

Garments of Truth

(Gareth Hughes—Metro—6 Reels)

M. P. W.—Is an amusing but slightly confusing farce that proves conclusively it is better to be an occasional liar than to tell the truth all the time—that is, better for one's friends.

N.—Entertaining farce-comedy with Gareth Hughes as star.

E. H.—A good box office attraction that should go bigger by exploitiing the star as the creator of "Sentimental Tommy."

W.—Gareth Hughes stars in part related to "Sentimental Tommy."

nnouncing the Moving Picture

¶ Beginning in our next issue Moving Picture World will present a series of comprehensive articles from Mr. W. Stephen Bush, who has been especially commissioned to report European film situation in its new phases, especially as it affects and interests the American trade.

¶ Mr. Bush of all writers in the industry is best equipped for this notably important work and our readers are assured of the first hand views of a trained observer writing from the actual forefront of activity.

¶ Writing from Berlin, Mr. Bush says:

¶ Europe is convalescing. There is a great revival of industrial activities everywhere. In no field of endeavor is this revival more marked than in the film world. The Scandinavian countries are producing a greater and on the whole a better grade of films than before the war, Great Britain shows signs of ambition and progress, France is striving to regain her old pre-eminence, Italy is beginning to compete with the best. In no country, however, has there been more of a press-agented activity than in the reconstructed Republican Germany. Germany has forced itself upon our notice by exporting in short order three big spectacular super productions, which have found their way into all our big motion picture theatres.

¶ After a survey of conditions here I hasten to assure the American producer that he need not have any fear of European competition. It will do us no harm to respect

World International Service

this competition, or at least to watch it carefully. With the renewal of political and industrial peace in Europe the international character of the motion picture art becomes once more a reality to be reckoned with.

¶ I purpose therefore in a series of monthly reports to acquaint producer, distributor and theatre owner with every important phase of European film development. It has always seemed to me that such a service, efficiently rendered, is clearly within the scope of a progressive and enterprising film journal. It is an obvious conclusion then that I am writing these articles for the Moving Picture World; the same far seeing publication, which in the year before the war, was the first to call attention to the importance of establishing permanent contacts with the film world of Europe. Faithful readers of the Moving Picture World will recall its expert and detailed special reports from every country in Europe in 1913.

¶ There is scarcely any need for a further announcement of the program. The service will speak for itself.

W. STEPHEN BUSH.

Mr. Bush's first article will appear exclusively in Moving Picture World next issue.

WATCH FOR IT!

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

THE number of excellent pictures already presented and about to be presented to the public for the present season is larger than ever before, although the total number of releases is approximately about half that of last year. This is a most encouraging condition. A better product of higher entertainment value is the greatest stimulator of business which the moving picture industry could have. In addition to this the fact that there are fewer pictures gives the independent market a tremendous impetus and a fine opportunity. Those independent producers who have a good product and have the courage to take advantage of present conditions can put themselves so definitely on the map as to become big factors in production and distribution.

The sensationalism now rampant in the newspapers will die away for want of material with which to feed the flames of criticism. The percentage of misbehavior in the picture business is small, but each instance is naturally a conspicuous instance because of the publicity which attaches to everything done in connection with the screen or by those who are associated with it. When this temporary excitement subsides the screen will emerge stronger and finer than ever because in a way, although painful at the present time, the furore will serve a purpose. It will tend toward eliminating those persons whose conduct discredits our profession. They will be made uncomfortable in their own business, and nothing is so sure a cure for misbehavior as to have the associates of the offenders turn against them.

The reformers have censored us and the newspapers are now scandalizing us, so that we have reached the limit of the calamities that can befall us. The censorship condition will be eliminated. That is only a matter of time. The scandalizing will stop. That is a matter of even shorter time. Then with the screen answering its critics by providing better and better entertainment and wholesome amusement for the masses, the time will arrive when it takes its proper place in the public life of the people.

It is our belief that the silver lining in this instance is even greater than the cloud, and that the business has every reason to feel encouraged over its future.

A Year—and Thanks

WITH this issue is completed the first year of my editorial direction of Moving Picture World, a year of success, made possible by the loyal service of my associates and the generous support of the industry.

In the profound belief that the moving picture business, as the great constructive force which, while entertaining, is also educating and developing the world, was entitled to the best in publishing, it has been my desire to provide something more than a vehicle for advertising and publicity.

To this end time and space have been devoted to the problems which affected all of the industry, to the encouragement of those who militantly seek its freedom and its business betterment and to carry on in larger measure, because of a larger opportunity, the work begun by James P. Chalmers in the founding of this institution.

The endeavor has been at all times to play fair, to give both sides of any debate full opportunity of expression, to be critical only for the purpose of betterment and to be as helpful as possible in dealing with each problem and each movement of progress.

From the principles, prestige and character of the institution as I found it; I have derived my inspiration, and in the splendid co-operation of the Chalmers Company I have received that support which has made our newer development possible.

I would be ungrateful to the industry in all its elements if I were to permit this opportunity for expressing my sincere gratitude to go unused. Please, good friends, accept my hearty thanks.

ARTHUR JAMES.

Associated First National Plans "Get-Together" of Its Franchise Holders Latter Part of October

THE system of "representative government" which distinguishes Associated First National Pictures as a co-operative exhibitor organization has been given a new application by the decision of the executive committee to issue a call for a national "Get-Together" of franchise holders The scene of the "Get-Together" will be an important middle Western city, accessible to all franchise holders, and the date will be some time during the latter part of October.

The ideal of the executive committee would be a mammoth "Get-Together" involving the attendance of every one of the more than 4,000 First National franchise holders throughout the United States and Canada. This is impracticable, however, for business reasons. Long and expensive trips would be necessary in many instances and numerous exhibitors would be compelled to be absent from their theatres at a time when their business demanded their constant personal attention.

Delegates, nominated and elected by the franchise holders in each territory, will, therefore, represent the exhibitors at the "Get-Together." The plan devised for the selection of delegates is not only unique in motion picture annals, but is another significant example of how thoroughly the principle of "government of the organization by and for the franchise holders" is being practiced by Associated First National.

"Call for Volunteers"

The initial step is the issuance of "A Call for Volunteers." This was sent out this week, and all franchise holders who are willing to have their names placed in nomination as delegates to the "Get-Together" have been urged to send their names and addresses to the home office. All franchise holders who are willing to serve as delegates have been requested to have their names in before September 20, in the case of territories east of the Mississippi River, and not later than September 25 in the case of all territories west of that point.

As soon as the names of the nominees are all in, ballots will be prepared and mailed to every franchise holder in the United States and Canada. Each franchise holder will be asked to vote for three delegates from his territory. A ballot committee of three franchise holders will be selected in every exchange center, and to this committee all ballots from the territory will be mailed. The polls will be closed and a count of the votes taken on October 1 in all exchanges east of the Mississippi River, on October 5 in all exchanges west. In the case of a tie between any two delegates, the ballot committee is authorized to cast the deciding vote.

The "Get-Together" will probably cover four days of meetings. Detroit has been tentatively selected as the city, and October 17-20 as the tentative dates. A final meeting is suggested to be held in Chicago, the delegates going from Detroit to Chicago on Wednesday, October 9. The big meeting will be followed, upon the return home of the delegates, by a territorial "Get-Together" to be attended by all the franchise holders in each territory.

Kansas Convention

(*Continued from page* 396)

tions. Copies of the Rev. Loos' address will be distributed by exhibitors to people in their localities. The next convention will probably be held in January. The town has not been decided, but it is a question between Jefferson City and Sedalia. A fight will be started against organizations giving shows at low admissions and not paying taxes. The evidence is already in hand. Other topics discussed were individual problems.

Under Their Industrial Democracy Plan Universal Employes Vote Cut in Hours

ANOTHER instance of the working of the industrial democracy class at the Universal Laboratory, Fort Lee, N. J., has just been disclosed by the announcement from the Universal office of the adoption of a joint Senate and House bill, which has the effect of reducing the payroll of the factory 18 per cent. The action taken by the employes was voluntary and followed a plain statement of the situation from the labor standpoint made to a mass meeting of the laboratory workers by R. H. Cochrane and Edwin F. Murphy.

So sincere has been the interest of the workers in the success of industrial democracy and of the practical benefits which it was exemplifying at the Universal plant, that they readily realized the need of a reduction in the wages of all departments to meet conditions, which have come about through unusual competition in the laboratory field and national conditions, necessitating the downward readjustment to put business on a stable basis.

After a thorough discussion, following this mass meeting, it was proposed to cut the working hours from forty-eight to forty-three, thus eliminating all Saturday work. There was no cut suggested or required in actual wages, and as a matter of fact, the arrangement under which the employes are working with the bonus system will result in very little actual reduction of their individual pay, it is said.

Wells Hawks Is Named Navy's Publicity Man

Secretary Denby has ordered Lieutenant Commander Wells Hawks to the Intelligence Division of the United States Navy and placed him in charge of the information section which deals with all the news, the press photographs, films and all matter going to the public through the press and periodicals. He is now on duty in the Navy Department, Washington.

Commander Hawks was doing the publicity for the Ballet Russe and also for Mary Pickford early in 1917 when he gave up his work and without remuneration began a publicity and bill posting campaign to get recruits for the Navy. In April of this year he entered the service, being enrolled at the Navy Yard, New York, as a junior lieutenant and detailed to the publicity bureau. He was later given the same work in the department during the war where he was with former Rear Admiral L. C. Palmer, U. S. N.

He organized the photograph division, directing and making films used in recruiting and also for general use. He was sent over seas with the photo division and after serving at various stations in France directing photography at sea and in the air he was sent to Germany and put on the staff of General W. C. Neville, U. S. M. C., in command Fourth Brigade, Marine Corps, Second Division, Army of Occupation. While on this detail he covered more than 15,000 miles by truck photographing the battlefields and ground covered by the Marines, these films and stills being for the official records.

Returning he did the publicity for the Atlantic fleet and later had charge of a flotilla of war vessels sent up the Mississippi for recruiting purposes. After a year out of the service he was re-called last June to direct photography of the bombing of German ships at sea and was attached to the flagship Pennsylvania. He was then called to his present important post. Mr. Hawks is commander of the S. Rankin Drew Post of the American Legion and a member of the National Publicity Committee of that organization.

Being a member of the A. M. P. A. this organization passed resolutions congratulating Secretary Denby on the appointment.

Monroe Isen Named to Represent G. E. Kann in Argentine Republic

Ever since Carl Laemmle placed George E. Kann in charge of the direction of foreign business and foreign markets of Universal, it has been his aim to have Universal represented in as many countries as possible by its own agencies and releasing machinery.

In line with this policy Mr. Kann has just announced the appointment of Monroe Isen, as his representative, to open and operate Universal Exchanges in the Argentine. Mr. Isen, accompanied by two assistants, sailed from New York on the steamship "Martha Washington" recently. He will establish headquarters at Buenos Aires, and, using this as his base of operations, he will establish five or six branches at different points in Argentina. Mr. Isen's promotion is in line with Mr. Laemmle's plan of promoting efficient employees to higher positions.

Robert W. Kincade Dies

A general breakdown has caused the death of Robert W. Kincade at his home, 6501 North Eighth street, Philadelphia. He was a member of the bar and interested in a chain of picture theatres in Logan, Jenkintown and Cape May. He was a Mason and 40 years old. He leaves his wife and one daughter.

Goldwyn to Distribute B. B. Hampton Productions; Zane Grey Picture to Be First of Series of Noted Authors

GOLDWYN Distributing Corporation has contracted with Federal Photoplays of California and Benjamin B. Hampton for the world distribution of all Benjamin B. Hampton productions. This important deal was closed last week to cover a period of years.

According to the terms of the contract Goldwyn has exclusive distribution rights to all photoplays made from the novels, plays and original stories of Zane Grey, Harry Leon Wilson, William Allen White, Stewart Edward White, Clara Louise Burnham and Winston Churchill.

A part of the agreement expressly states that the production of all pictures shall be directly supervised by Benjamin B. Hampton, who is not permitted to associate himself with any other motion picture production activities during the life of the contract.

The Goldwyn Distributing Corporation was selected to market the Hampton pictures because of the unexcelled facilities offered by the twenty-two exchanges of this company.

The first picture will be a Zane Grey story, which is to be completed and ready for release by the first of December. There will be four more during the following twelve months, selected from the works of the other authors associated with Mr. Hampton. It is understood, however, that three of the five pictures will be from the pen of Zane Grey.

This releasing arrangement will enable Goldwyn to offer exhibitors the works of nearly all of America's most popular authors, as this company has a notable group of writers under direct contract, including Rupert Hughes, Gouverneur Morris, Gertrude Atherton, Basil King, Mary Roberts Rinehart, Le roy Scott and many others, who will supply one or more pictures during the coming season.

Benjamin B. Hampton is one of the best known of the younger motion picture producers in America and was among the first to recognize the importance of putting on the screen the work of men and women who had demonstrated their possession of a virile and strongly developed story-telling instinct by their published writings.

Early in his career as a producer Mr. Hampton formed Great Authors' Pictures, Inc., and translated to the screen some of the biggest sellers by the country's most popular novelists.

Asked for a statement relative to the Hampton-Goldwyn alignment, W. W. Hodkinson, whose organization has been releasing the Hampton productions, said:

"Our contract, made with Mr. Hampton some years ago, was in line with our policy of encouraging new producers to put out their best product on an independent basis. Mr. Hampton's long literary experience convinced us that his ability could be turned to excellent advantage in the motion picture industry.

"The success of the Hampton productions which we released indicates the soundness of our judgment at that time. We still have a number of his pictures to be released, notably 'A Certain Rich Man,' 'Heart's Haven,' 'The Mysterious Rider' and 'The Gray Dawn.' Upon the completion of this series we decided not to renew our contract with Mr. Hampton, since he has reached a degree of prominence in his profession whereby he can command complete financing for his productions from those organization desiring to control their distribution.

"It has been our policy not to assume the complete financial obligation incident to the making of a picture, in the belief that so long as certain of the risk was shared by the producer we would have a freedom of action which would assure us the integrity of our selective principles.

"Our organization wishes Mr. Hampton every success in his new alliance. It is in itself an encouraging indication when an independent producer of Mr. Hampton's ability is called upon to strengthen the product of existing organizations."

New Theatre in Reading Has Auspicious Opening

The Capitol, one of the largest and most luxurious theatres in Reading, Pa., was opened to the public Thursday, September 8, the feature attraction being Norma Talmadge in "The Passion Flower." A comedy subject, Pathe News and a Lyman Howe travel picture completed the program. A symphony orchestra and organ furnished the music. The theatre, which seats approximately 2,500, was taxed to accommodate the large crowds that attended the opening.

Wilmer & Vincent operate the theatre, booking through the Stanley Company of America. George W. Carr is house manager.

Texas Guinan Sues Reelcraft Pictures for $50,000 Over Bulls Eye Contract

SUIT to recover $50,000 from the Reelcraft Picture Corporation has been filed in the New York Supreme Court by Texas Guinan Johnson, the "cowgirl" motion picture actress. Miss Johnson states that on November 19, 1919, she contracted with the Bulls Eye Film Corporation for her exclusive services in the production of thirteen two-reel pictures, to consume not more than seven months, the Bulls Eye concern reserving an option on her services for longer periods, in the production of contemplated additional pictures. The contract, she says, called for a weekly drawing account of $250 and 25 per cent. of the net profits from the exhibition of the pictures.

Miss Johnson says she entered on the duties of her contract and that on March 7, 1920, the Bulls Eye Corporation with her consent assigned its rights to the Reelcraft Corporation, which took over the photoplays, and she continued with the Reelcraft concern, which agreed, she avers, to carry out the provisions of her contract with the Bulls Eye people. She says the defendants produced "The Wild Cat," "The Vigilantes," "The White Squaw," "Lady of the Law," "Night Rider" and others.

Miss Johnson alleges that while she has been receiving her $250 a week drawing account, she has failed to extract from Reelcraft her 25 per cent. share in the net receipts, which she charges amount to $200,000 which sum she sues for.

Vera McCord Productions Asks Receiver for Walgreene in Suit Over Receipts

AN action has been filed in the New York Supreme Court by Vera McCord Productions Corporation against the Walgreene Film Corporation, seeking to restrain by injunction the distribution or exhibition of "The Good Bad Wife" by the defendant, to compel an accounting, and return to plaintiff all positive prints, and finally that a receiver be appointed to take over the affairs of the Walgreene Corporation.

The complaint states that after the Film Booking Offices changed its name in March, 1920, to that of the Walgreene Film Corporation, an agreement was executed between the latter and plaintiff, by which the latter concern was to furnish the defendant with a completed negative of "The Good Bad Wife," the gross receipts from its rental or sale to be on the basis of 60 per cent. to the McCord corporation, and 40 per cent. to the Walgreene until $77,000, the cost of the picture, had been liquidated.

The agreement, it is alleged, also provided that the defendent would advance the cost of all positive prints required for distribution and the money required for advertising, and that after the cost of the picture had been paid, the defendant should have the right to retain 60 per cent. of the gross receipts, so it could re-imburse itself in this way for all money advanced. When these obligations had been liquidated, the plaintiff says it was agreed the gross receipts from the play would be equally divided. A check on the receipts was to be provided by the keeping of books of account by the defendant, and the rendering of statements as to rentals and sales.

It is alleged that when the picture was completed and delivered to the defendant, the latter paid $35,000 on account of the cost of production, but since the release of the picture in January last, the McCord people say the defendant notified them it had collected $10,320 from rentals.

The McCord concern charges that since January last the defendant has collected not only the $10,320 but sums greatly in excess of that, which it has retained and failed to turn over to the plaintiff. It is further alleged that the defendant has failed to keep books as agreed, that it has expended all the money received and that the Walgreene concern is now insolvent.

Motion pictures will be used in schools for instruction this year more than ever before. Newark, New Jersey, one of the pioneers in visual education, will use a series of specially selected films, prepared for the purpose in the teaching of geography during the fall and winter season. The film is coming to be used more and more in class room work. It has been estimated that between 20,000 and 25,000 schools will supplement text book lessons with films during the coming year. This is not surprising when it has been demonstrated by a series of experimental tests that the introduction of a film into a class period results in an improvement ranging from 23 to 38 per cent.

With half as many productions as last season the outlook for good pictures from independent sources was never brighter.

But they must be good pictures.

High Rentals Being Paid for Pictures Prove Returned Prosperity, Says Morris

By SUMNER SMITH

THAT the motion picture industry is actually in a healthier and more prosperous condition than ever before, having undergone an invaluable stabilizing process during the lean months, is the firm belief of Sam E. Morris, vice-president in charge of distribution of the Selznick Pictures Corporation, who, with Myron Selznick, vice-president in charge of production, recently returned from a comprehensive tour of the country.

In discussing his trip Mr. Morris did not talk generalities. He made the point that the industry has profited immensely from temporary adversity. To prove it, he quoted sure signs of booming business in the form of rentals.

"If exhibitors are willing to pay high rentals, it stands to reason that they expect to make big money with the pictures," Mr. Morris said. "They are the best judges of conditions in their localities, they have seen sure signs of returned prosperity and they are out to reap the harvest. They know that there are better pictures this year than ever before. Business is looking up everywhere."

Rentals Prove It

So far, so good. But that's what everybody is saying. Mr. Morris proved his contention. He mentioned rentals paid in different localities, not only for Selznick pictures but for those of competitors. It is obvious that concrete instances cannot be written, that it would be unethical. But one instance may be given, without names. One exhibitor in a city of about 225,000 population not ordinarily considered one of the best theatrical cities in the country, paid $7,500 for a certain picture. The trade has heard pessimistic rumors from that locality. Now that Mr. Morris has been on the ground and talked with the local exhibitors, he knows that the rumors are baseless. Many other big rentals were quoted.

Pessimism is a queer disease. People often seem more ready to believe the worst than the best. The story started by word of mouth that business was "rotten" in this locality and it wasn't long before producers in New York believed the story. Mr. Morris spent a couple of busy days in the city, talked with all the large exhibitors, saw their books and found that they were well satisfied with their profits for the summer and were preparing for a big winter.

But what about the "uses of adversity?" This is approximately how the Selznick executive tells it:

Survival of the Fittest

"During the old boom days a 'showman,' so-called, hired a manager for his theatre and watched the money rolling in. He got the idea nobody could tell him anything about the business. When his bankroll got fat he bought other houses. Soon he had several of them, all making money. He was going to be a king-pin in the business.

"What happened? When the hot weather slump came, he was like a man running around blindfolded. He didn't know what to do. Exploitation was Greek to him. It bewildered him to see the people attending competing theatres. He couldn't meet competition. Now he's leaning up against the hitching post wondering how it all happened.

"Here's the moral: adversity has shown all of us that ours is not a game but a business. It's a plain, straight, merchandising proposition. The public demands certain kinds of pictures and we supply them. They become intensely interested in certain players and we give them pictures featuring those players. Selznick's Star Series is in answer to a call for a definite product for a definite clientele. A multitude of exhibitors agree that a definite product does the best business.

"I'm not talking for Selznick alone but for the whole industry. Pictures are now selling easily at good prices; that is, good pictures are. The chances are against admission prices being lowered except in mighty few localities. In some places they have been lowered and raised again to the old figure. The quality of pictures as well as theatre attendance acts against reductions in admissions The public is getting its money's worth. Our Star Series contracts are for one year—from September to September. We are having great success with them, and we are not hearing anybody worrying about business next summer. The outlook is certainly fine."

This trip taken by Mr. Morris and Myron Selznick began when they left New York on August 11. They spent two or three days in each city visited, and held territorial sales meetings, personally meeting the branch managers and consulting with them over the sale of next year's product, the "Forty from Selznick." Every moment that could be spared from these meetings was taken up by chats with exhibitors.

A Novel Procedure

Never before in the history of the industry has an executive in charge of production accompanied an executive in charge of distribution on such an extensive tour, and met so many branch managers and exhibitors. Mr. Selznick has returned enthusiastic, having gained first-hand information on just what the exhibitors and the public want. He has plunged into his work at Fort Lee with renewed ambition to produce the best pictures possible. It is possible that later on he will accompany Mr. Morris on a shorter tour, covering the few cities not reached already. The two men returned on September 10, having covered a tremendous amount of territory and pretty well fatigued. Most of their nights were spent in Pullmans.

Following are the most important of the meetings held on the tour and the names of the managers attending them:

New York City, August 8—Charles Walden, Louis Green, Benjamin Rogers, J. H. Curran, Earl Kramer, Max Milder, W. F. Ballenger, respectively, Select managers for Albany, N. Y.; New Haven, Conn.; Boston; Portland, Me.; New Jersey; Philadelphia, and Washington, D. C.

Detroit—J. O. Kent, R. C. Fox, C. C. McKibbon, R. J. Burns and Morris Safier, of Detroit, Buffalo, Pittsburgh, Cincinnati and Cleveland.

Chicago—E. Silverman, Joseph Roderick, E. P. Pickler and D. Williston, of Chicago, Milwaukee, St. Louis and Indianapolis.

Kansas City—Lynn S. Card, J. E. O'Toole, P. H. Carey, C. D Touchon, R. I. Brown and William Niles, of Kansas City, Minneapolis, Omaha, Oklahoma City, Dallas and Denver.

Los Angeles—E. C. Mix, D. G. Farquhar, T. C. Malcolm and J. A. Conant, of Los Angeles, Salt Lake City, San Francisco and Seattle.

SAM E. MORRIS

Heath and Cleveland Appointed Assistants by Harris of Realart

His work having grown to nearly double proportions during the past year due to the centralizing of five Realart stars at the Hollywood studio, Elmer Harris, supervising director, announces the appointment of Percy Heath and Dwight Cleveland as his direct assistants in the work of supervision and editing.

Percy Heath has been for some time a member of the Realart scenario staff. Formerly one of America's best-known press agents he has brought joy to the hearts of the Underwood thumping publicists by his success in the scenario field.

Dwight Cleveland, the other assistant, is a newcomer. He is not new to pictures, however, as he started continuity writing for Vitagraph nine years ago, later being connected with the editorial departments of Universal, Jesse D. Hampton and Irvin Willat. He was born in Wisconsin and educated at the University of Wisconsin.

Brown Theatres File Incorporation Papers

The Brown Place Theatre, Inc., capitalized at $250,000, filed its papers of incorporation with Secretary of State Lyons at Albany, N. Y., during the past week. The directors for the first year include David Blank, Max Pinsky and Morris Klepek, of New York. Only three other companies received charters from the Secretary of State enabling them to engage in the motion picture industry in New York state, during the past week. These concerns with the amount of capitalization and directors are:

Rochester Progressive Picture Corporation, located at Rochester, $100,000, Alvin Beck, Frank A. Vahue, Earl C. Henshaw, of Rochester; Estelle Amusement Company, $18,000, Rudolph and Mayme Deibel, Max Wieder, New York City; 48th Street Laboratory, Inc., $1,000, Harry Wolfe, H. Valk, W. N. Seligsberg, New York city.

Famous Players Dividend

The board of directors of the Famous Players-Lasky Corporation last Monday afternoon declared the regular quarterly dividend of $2 on its preferred stock, payable November 1 to stockholders of record October 15.

Arthur Rosson has finished his first picture at the Hollywood studios under his new contract with Fox Film Corporation. It is entitled "The Desert Shall Bloom," and stars William Russell. Several of the scenes were taken in the Mojave Desert, a hundred miles northeast of Los Angeles, and far from any human habitation.

Important Releasing Arrangements Made by Weiss Brothers and Goldwyn Company

LOUIS WEISS, vice-president of Artclass Pictures Corporation, announced this week the consummation of important releasing arrangements between Artclass Pictures Corporation and the Goldwyn Distributing Corporation, whereby the latter named organization will release fifty-two short length subjects for Weiss Brothers during the next two years. This release will be known as "The Sportlight," produced by Jack Eaton under a special arrangement with Artclass Pictures Corporation.

Twenty-six Releases

The new series to be distributed through Goldwyn will comprise twenty-six releases each year, one production of thousand-foot length being issued every two weeks. The date for the initial release is set for September 25 of this year and is entitled "Speed."

"The Sportlight" is conceived and edited by Grantland Rice, famous metropolitan sport writer, whose column of the same name appears daily in the New York Tribune, in addition to sixty other leading dailies throughout this country. Jack Eaton, producer of this latest Goldwyn release, is well and favorably known to the motion picture industry as an executive and producer. He is responsible for the series of James Montgomery Flagg special comedies released by Paramount some time ago and also produced the Grantland Rice novelty called "The Sport Pictorial" over a period of one year. Eaton will also be remembered as managing director of the New York Strand Theatre for a considerable time, during which he introduced several innovations in the matter of presentation.

Expects Success

Commenting on the contract signed with Goldwyn for the release of "The Sportlight" Louis Weiss said in part: "I believe 'The Sportlight' will prove the most successful short length subject which Goldwyn has ever handled. Under the direction of Mr. Eaton we intend presenting the exhibitors with a film novelty dealing with every branch of sport. Each sport dealt with will be analyzed thoroughly by means of specially built slow motion cameras, in addition to the scenes displayed at regular speed. Every release of 'The Sportlight' will be intended for first-run presentation in the finest houses of the country as a short length novelty of wide appeal."

Huge Crowds Flock to See Mary Pickford in Premiere of "Little Lord Fauntleroy"

CHEERED by a first night audience of grand opera class and greeted by thousands in the street who were unable to get inside or near the Apollo Theatre, Mary Pickford scored a triumphant success in her big Broadway debut in the super-feature film play, "Little Lord Fauntleroy."

Miss Pickford's success in this silent drama built from Frances Hodgson Burnett's world-known story, was all the more marked for the reason that she appeared as a boy for the first time in her screen career and played the dual role of the little Lord and "Dearest," his mother. Because "Dearest" is naturally much taller than the 7-year-old heir to the earldom of Dorincourt, this dual role involved many instances of ingenious camera work.

Appeared in Person

Miss Pickford appeared at the Apollo in person and with her was Douglas Fairbanks. She needed the swashbuckling prowess of Husband Douglas, too, for so great was the street crowd that milled in and out, despite heavy police protection, that the little film favorite surely would have been swept away otherwise. It also was more than noticeable that for the first time the names of Mary Pickford and Douglas Fairbanks blazed out side by side in highly successful film plays being shown at legitimate theatres, since "The Three Musketeers" is being shown to capacity crowds at the Lyric Theatre, next door to the Apollo.

"Little Lord Fauntleroy" is the largest, most costly and most pretentious motion picture Miss Pickford ever has made, and to pay her special honor there were present parties of her friends from Boston, Philadelphia, Cleveland, Chicago and even from the West Coast, several having made the journey from Los Angeles and San Francisco.

Will Select Films That Are Suitable for India

One of India's foremost showmen, E. H. DuCasse, who is, also, the proprietor of the "Indian Film Gazette," said to be the only journal of its kind in India and the East (published at Calcutta), and head of an extensive renting-house known as the "DuCasse Film Service," and of quite a number of cinemas in India, is contemplating a tour of Europe and America for the purpose of viewing and selecting the right class of films for his territory.

He is convinced that the majority of pictures imported into India are unsuitable, that country being really far more progressive than the film manufacturer or export agent seems to think.

Mr. DuCasse has for the last six years been a power in the Indian Film-world, it is said. Inquiries addressed to No. 2, Marquis street, Calcutta, will be treated confidentially, it is stated, and the earlier these are sent in the better, as within eight to ten weeks Mr. DuCasse expects to leave India.

No Settlement in Wage Dispute in Kansas City

The controversy between projectionists and the exhibitors of sixteen residence picture theatres is still unsettled in Kansas City, Kansas. W. E. Weston, business manager of the Motion Picture Operators Union, declared that the union had not called the men out on a strike. He said the exhibitors had "fired" them following wage differences. He said the union men had offered to arbitrate, but had been refused an audience.

Jack H. Roth, business manager of the suburban theatres, admitted that they had "thrown the union men out," but said they had done so because the union men had failed to live up to their present contract. He denied that an offer of arbitration had been made by the union.

Mix Will Be at Rodeo at Pendleton, Oregon

Tom Mix, the strenuous Fox star, has been invited to attend the annual rodeo at Pendleton, Oregon, the most famous in the world, as the honored guest. This is one of the highest compliments the West can pay one of its favored sons, for the occasion brings the greatest riders of our own West and Canada to Pendleton, and outlaw horses from all the ranges.

Lawyer Aids Producers

What might be considered a distinctive practice of law, that of appearing as advisory counsel for producers and distributors before the recently created Board of Motion Picture Censors, has been taken up by Louis Weinberger, 1457 Broadway, New York, who has been prominently identified with the legal end of the motion picture business for the past few years, and whose practice has been almost exclusively in this line.

Wanda Hawley's Mother Is Dead

Work on a forthcoming Wanda Hawley picture was delayed recently when the Realart star was summoned to the bedside of her mother, Mrs. Martha S. Hittack, in Bremerton, Washington. Mrs. Hittack suffered a stroke of paralysis, her death following within twenty-four hours. She was 51 years old.

COPYRIGHT SCENES FROM NEW BURLINGHAM SCENICS

Chicago and the Middle West

By PAUL C. HINZ

Denies Reports that It Is Intention of Schools to Show Feature Subjects

ANY alarm among exhibitors who fear that the inauguration of moving pictures as a regular part of programs in Chicago public schools will mean added competition, is groundless according to a statement from Assistant Superintendent Dudley Grant Hays, in charge of the department for visual education. Following the recent announcement made in a Chicago paper, that this city is the first in the world to adopt the film form of education in all its schools and that the programs would include a display of feature subjects as well as educational, there was some consternation expressed by exhibitors. Several called Mr. Hays to protest against such competition, but he replied that his plans provide only for educational programs, except, possibly, on certain evenings now and then when special entertainments are given for the faculty.

"The picture showmen can provide and do provide feature-movies in a far more attractive style than we could, and it is not our plan to interfere in any way with their business. On the contrary, the result of our new regime will naturally be a greater interest than ever in the screen on the part of children."

About fifty projection machines have been purchased so far. There are three hundred schools, and it is the intention of the Board to place a projection machine in each school.

Enlarges Sales Staff

Substantiating his report of recently improved business, Manager I. Maynard Shwartz, of Educational, announces that five new salesmen have been appointed for this territory as follows: For Chicago, Dave Dubin, formerly with Celebrated, and S. Keeley, for out-of-town districts; Jack Cohen, E. Mitchell, formerly with Robertson-Cole, and R. S. Simon. Four new series of comedies, the Toonerville, Lehrmen, Punch, and Campbell-Animal series is keeping the staff busy.

Company Makes a Record

A new record for United Artists in Chicago was made the week of September 4, when three of this company's biggest features were running in down-town houses. While "Disraeli" was having its first week at Orchestra Hall, "The Three Musketeers" was holding them out for the second week at the Randolph, and at the same time "Dream Street" was on its twelfth week at the Ziegfield, which has never before boasted of a longer run for any picture than five weeks.

27,000 Persons Attend "The Three Musketeers"

"The Three Musketeers" in its run at the Randolph has been a surprise in the way it revived show business in Chicago. September 11 marked the opening of its third week and the management, Jones, Linick & Schafer, considered even then, that it had only made a start, so successful did it promise to be.

Because it proved impossible to accommodate the evening crowds, the management made a special feature of their morning show and advertised "Come at 8:30 a. m." The regular admission charge of fifty cents has been maintained.

Takes Steps to Combat Proposed Ordinance

The first step toward combating the proposed ordinance prohibiting theatre owners to seat anyone at a closer distance to the screen than thirty feet, which is now being prepared by the sub-committee on building, was made at a meeting of the Chicago branch of the M. P. T. C. of Illinois, held Thursday, September 8.

As a special effort toward urging exhibitors to realize the importance of taking action, Organizer William J. Sweeney arranged for securing two qualified speakers to address the branch on this day. Accordingly, Sidney Lyon, a member of the state legislature, and Michael Igoe, former representative to the state legislature, spoke on the value of organization in fighting for favorable legislation and insisted on the possibility of defeating the ordinance.

New Policy for Theatre

Rosenfield, Hopp and Company opened the Majestic Theatre, in Rock Island, Ill., Sunday, September 4, under a new policy of showing features in addition to stage numbers. Mr. Hopp left Chicago for Rock Island a week in advance of the re-opening which proved a great success. The Majestic seats 730.

Landis Arbitration Will Help Theatres

"The recent arbitration effected by Judge Kennesaw Mountain Landis in settling the difficulties between employers and employees in matters of building, will have a big effect upon theatre business, I believe," said J. L. Friedman, recently. "Meaning as it does, that about 25,000 men, now unemployed, will be given work under the new program for releasing one hundred million dollars worth of building contracts, we can expect a large increase in theatre patronage. The benefits of Judge Landis' decision will, of course, fall upon every branch of the building industry."

Noticeably increased theatre attendance within two weeks is Mr. Friedman's prediction.

Promotions of Realart

Realart announces that with the stage enlargement it has been necessary to greatly augment the studio personnel, at the same time promoting Maurice F. Graham, A. E. F. veteran and former property chief to Director Thomas Heffron, to the position of assistant director to Frank Urson. Fred Strickley, former property man for Maurice Campbell, has been made assistant to Director Chester M. Franklin.

"Jack" Monroe, well known to all the electrical craft of the industry, has been appointed to the post of chief electrician. Mr. Monroe was for four years at the Brunton studios as foreman in charge of lamps and lighting, with Chief Electrician Walter Strohm.

Issues Minatures of an Insert in Publications

One of the first producers to announce his plans for the coming season to picture showmen was Lewis J. Selznick, who caused to be inserted in publications of the industry a 16-page art supplement that attracted favorable attention and served as an effective sales-talk for the Selznick product. Mr. Selznick covered, in a national way, the whole field of exhibition.

These inserts were run during the month of August and to follow-up the initial announcement Mr. Selznick devised a unique plan. The insert was condensed from its original size to a booklet measuring, approximately, 5x6 inches, with a special envelope manufactured to contain them. This miniature replica of the "Forty from Selznick" is now being distributed.

But carefully as lists may be compiled, with every purpose directed to avoid omissions, there may be showmen who will not receive the booklet direct—but a postal to any Select branch will quickly supply the omission.

Four New Houses Are Being Built in Dallas

By the end of the coming theatrical season Dallas will have four additional theatres to the fifteen already established here. Two of these, the Hippodrome and the Capital, are not new, but are being renovated and will be operated on an entirely new basis, both theatres are under the management of Southern Enterprises.

The Parkway, Ed Foy's new theatre across the street from the Texas State Fair Grounds, is rapidly nearing completion, and though no definite information has been given out, it is thought that it will be finished by October 8.

The Melba is also being built rapidly. Foundations have been laid for some time and outer walls are going up quickly. The Melba is expected to be ready for opening by the first of 1922.

McIntyre Made Casting Director for Goldwyn Co.

Abraham Lehr, Goldwyn vice president, announces the appointment of Robert B. McIntyre as casting director at the Culver City studios, to succeed Clifford Robertson, who resigned September 1.

Mr. McIntyre has had long experience in the theatrical and film world. He was formerly manager of the Walnut Street Theatre, Philadelphia, the oldest playhouse in America. He was later casting director for the World Film Corporation and then manager of the studios for five years. Mr. McIntyre served as Eastern production manager for Goldwyn and was recently business manager for Maurice Tourneur.

MOVING PICTURE WORLD
CLASSIFIED ADVERTISEMENTS
COST LITTLE, BUT DO MUCH

W. G. Colvin Going to Italy in Advisory Capacity to the Ultra Film Company

AS William G. Colvin is about to embark for a protracted stay in Italy, the fact is here divulged for the first time that for over four years he has been acting in an advisory capacity to Ernest Shipman and associates and it was due to Colvin's suggestions that David P. Hartford was given the direction of "Back to God's Country" and the supporting company selected. The result of Mr. Colvin's judgment in this instance has turned out to be of inestimable value for the star, the author, the director and the management, and dividends continue to roll in to the investors as a result, it is reported.

Following "Back to God's Country" Mr. Colvin continued as confidential advisor to the Ralph Connor Productions, assisting Henry Macrae in that capacity during the making of these pictures in Canada, all of which have since been released through First National and the W. W. Hodkinson Corporation. In one of these productions, namely "God's Crucible," founded on Ralph Connor's "The Foreigner," Mr. Colvin enacted the roll of "Makaroff" creditably sharing honors with Wilton Lackaye, Robert T. Haines, Gaston Glass, Ann Sutherland and others which formed one of the most notable casts in connection with a screen production assembled during the current year.

As an actor of the stage and screen, Mr. Colvin's activities with the Ernest Shipman Enterprises dates back for a period of twenty years, during which time he staged, managed or directed and enacted the following roles: "Colonel Sapt" in "The Prisoner of Zenda;" "Sheriff Blake" in "Puddin' Head Wilson;" "Henry VIII'" in "When Knighthood Was In Flower," and "Postie" in "Beside the Bonnie Briar Bush."

For the past eight months he has been working with Luporini Brothers and Ernest Shipman upon the Italian situation during which time over fifty books and manucripts have been read with a view to selecting the most promising vehicles for the first film productions.

While abroad he will discuss with Pina Menichelli, the famous Italian screen star, as to the nature of some of her future productions, carrying with him options on some noted stories for her consideration. He will also enter into conference with Enrico Guazzoni, the director of "Quo Vadis" who is about to embark upon other extensive productions for American exploitation.

Dr. Francesco Stame, president and guiding spirit of the Societe Anonima Ultra of Rome, and Carlo Amato, director of the Pina Menichelli productions, will be awaiting Mr. Colvin's arrival in Rome.

Morosco and Wife Discontinue Suits; Basis of Settlement Is Not Disclosed

WHAT may prove an agreeable surprise to the friends of Oliver M. Morosco, the playwright, and his wife, Annie T. Morosco, of Los Angeles, is the filing of notices to discontinuance of two suits by Nathan Burkan, counsel for Mrs. Morosco, and William Klein, counsel for Morosco.

Brought Two Suits

As previously told in these columns, Mrs. Morosco brought one suit in the New York Supreme Court to recover $25,000, the value of notes alleged to have been executed by the husband to his wife, and the other suit sought to compel Morosco to render an accounting as to how he spent $250,000 alleged receipts from both the play and the motion picture, "Peg o' My Heart," and his share in royalties from the Famous Players, Inc.

In her complaint in these suits Mrs. Morosco laid the blame for the troubles of herself and husband to Selma Paley, a former chorus girl in one of the Morosco shows, and charged him with squandering his money on her, alleging that he maintained her in a luxurious apartment in a fashionable part of the upper West Side, built a bungalow for her at Long Beach, bought her expensive clothing and supplied her with a costly automobile.

The wife soon after the filing of these suits brought one in the United States District Court, asking $100,000 damages from Miss Paley for alienation of affections. On what basis the suits in the Supreme Court were settled or whether the suit against Miss Paley in the District Court has also been settled, does not appear in the discontinuance papers.

New York City and Buffalo Exchangemen of First National Meet at Clark's Call

THE sales force of the Associated First National New York exchange and the Buffalo branch held a convention on September 2 and 3 in the rooms of the exchange at 729 Seventh avenue, at which they exchanged ideas and stored up inexhaustible supplies of pep and enthusiasm for the coming season.

The call for the meeting was issued by R. H. Clark, general manager and treasurer of the New York exchange. The delegation from Buffalo comprised E. J. Hayes, branch manager, and Messrs. Blackman and Levy, his two bowers. They were greeted by the New York boys, consisting of Ben Levine, in charge of sales for Greater New York; Alec J. Herman, Harvey P. Sacks, Herman Goldman, Sam Burger, Joe Felder, Sam Weissman, Dave Gross and Ben Davis.

The first day's session was so busy that the boys refused to adjourn for luncheon and light refreshments were served in the convention room. At night, however, they were the guests of Manager Clark at a dinner in the Hotel Astor. There the salesmen were addressed by J. D. Williams, manager of Associated First National Pictures, Inc.; William J. Morgan, in charge of the contract department, and F. M. Brockell, superintendent of exchanges. The optimistic news which those officials imparted brought cheers at frequent intervals.

The coming releases of First National were shown to the men the next day, after which they declared without hesitation that the 1921-22 season would see some sales records broken.

Labor Union Charged with Ignoring Censors

Dwight Thacher Harris, Chairman of the Kansas Board of Motion Picture Review in Kansas City, has requested the aid of Richard J. Hopkins, attorney general, in enforcing the censorship law. A film entitled "Contrast," presenting the side of union labor and the power of strikes, was rejected by the board August 25, on the ground that it might stir up class feeling.

The rejected film was shown in Topeka on August 27, under the auspices of Typographical Union, No. 121, Harris says, and again in City Park, Kansas City, Kas., Labor Day, Mr. Harris states. He has announced he will confiscate the film if it is found in Kansas.

Mr. Harris requested the attorney general to take action against the persons responsible for these showings and against a Robert Blackstone, whose address Harris does not know, who presented the film for censorship.

"Footfalls," Another Fox Special Feature Opens Broadway Run

"Footfalls," eighth of the twelve special super-features promised by William Fox for opening engagements at Broadway, New York, theatres, before going to exhibitors in key cities and throughout the country, began its initial run at the Park Theatre September 8. The theatre was crowded with picture patrons interested in this series of special productions which began a year ago with the launching of "Over the Hill," continuing with "A Connecticut Yankee in King Arthur's Court," "Queen of Sheba," "Thunderclap," "Shame," "A Virgin Paradise," "Perjury," and now "Footfalls."

The launching of each has been attended by an intensive advertising campaign designed not only to insure the success of the Broadway run, but to make the production immensely profitable for exhibitors in all parts of the country.

In starting "Footfalls" on its Broadway run, Fox Film Corporation announced it as "an absolutely new kind of cinedrama which will grip you in the vise of suspense."

"Footfalls" is based on the story by Wilbur Daniel Steele, which won first prize in the short story contest conducted by the O. Henry Committee. The scenario was prepared by Charles J. Brabin, who directed the production. The all-star cast includes Tyrone Power, Estelle Taylor, Tom Douglas, and Gladden James.

"Footfalls" is scheduled as a November release to exhibitors.

WILLIAM G. COLVIN

Pathéserial

The most amazingly, sensational and startlingly thrilling serial that has ever been presented.

CHARLES HUTCHISON

The thrill a minute stunt king in

HURRICANE HUTCH

with **WARNER OLAND**

Produced and directed by **GEO. B. SEITZ**

"Full of thrills. . . . If you are looking for a new serial that will hold your audience from the start, see this one."—Wids.

"Stunts performed by Hutchison eclipse anything previously done. It certainly should prove a big box office magnet."—M. P. World.

"Extraordinary stunts. . . .Promises to be Pathe's best serial. It is impossible to conceive more hair-raising events than are successfully attempted by Hutchison. They fairly make one's teeth chatter."—Exhibitor's Trade Review.

"Starts on high and continues at breakneck speed with its stunts. Something doing every minute. . . . Will leave them gasping. Get this quick. You'll have them on the sidewalk in droves making a drive for the box office."—Motion Picture News.

Just let your crowd see the first episode and they'll fight the world to see the second!

Do you want to remain independent?
To do so you must patronize the independents
Make Independence Month mean something
Book Independent Pictures

Book Pathé Pictures

Pathé
Distributors

ADVENTURE FILMS INC.
presents the

MAJOR JACK ALLEN WILD ANIMAL PICTURES

He ropes a lion from an aeroplane.
He lassoes big leopards, tackling them unarmed.
He catches in a flimsy net one of the fiercest animals of the jungle.
Sensational animal pictures full of action and punch.
A genuine and fine novelty, suitable for all audiences.

ONE REEL EACH

Pathé
Distributors

Do you want to remain independent?
To do so you must patronize the independents
Make Independence Month mean something
Book Independent Pictures

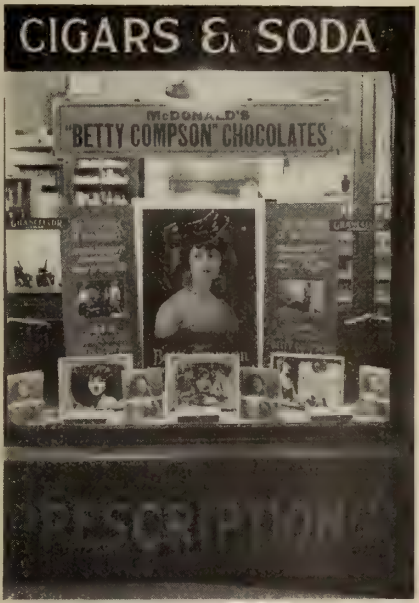
Book Pathé Pictures

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Sold Candy Company Compson Chocolates

George E. Carpenter, of the Paramount-Empress, Salt Lake City, more or less aided and abetted by Rick Ricketson, the Paramounteer for thereabouts, sold the McDonald Candy Company on "Betty Compson Chocolates." It took six weeks of hard work to land the idea on the company, but when they did fall, they fell with a hard bump.



ONE OF THE CANDY WINDOWS.

Tasteful packages were devised and the brand was put out the week that "At the End of the World" was put on at the Paramount-Empress. Twelve windows were prepared by the candy company, and a candy matinee was given at which miniature boxes were distributed to the patrons. To give this an extra kick, the star's mother, who is a resident of Ogden, was induced to come down, since they could not get Betty herself.

It helped business in Salt Lake and the hook-up is available wherever the McDonald Company reaches.

If we are not mistaken, it was Carpenter who in the long ago had candy made up in simulation of the old Triangle trade mark, and handed it out to patrons. It is too far back to remember distinctly, but we are almost certain that it was he.

Lined Up Baby Buggies

Billie Craig, of the Temple Theatre, Ranger, Texas, used five baby buggies in single file for the latest Arbuckle, each buggy carrying one of the words in the sentence "Are you crazy to marry? It hit most of the town and the others read of it in the newspaper.

In this issue we offer a number of exploitation stunts on Roscoe Arbuckle, prepared before the recent developments. As these all have a distinct exploitation value apart from the star, they are offered here for the general information of the exhibitor-exploiteer.

EPES WINTHROP SARGENT

This issue marks the tenth year of this department, the first department instituted in a motion picture trade paper to encourage the advertising of the picture theatre. Those early issues had mostly to do with house programs, handbills and distributed matter, and the occasional newspaper advertisement was hailed as a novelty in 1911. It was not always easy to get enough ideas to fill a page and a half of space, but as the idea took hold and others were encouraged to do better advertising, the list of contributors grew until it became necessary to reduce the size of the type face to get it all into three pages, In the ten years which have passed we have seen the small house organ and the throwaway develop into the double deck and even "section" hook-ups, and unsupported newspaper advertising give place to exploitation directed by highly trained men employed by releasing companies. Today the business is thoroughly specialized.

In the last seven years the department idea has been copied into the other trade journals as a matter of self preservation, but we modestly believe that this department has never been excelled for real helpfulness because it is run by a man who has seen actual service as dramatic editor and press agent, and who has studied intimately every form of the amusement business from Grand Opera in New York and London to the "honk-atonks" of the Pacific Coast and the colored theatres of the South. He will celebrate three weeks hence the thirtieth anniversary of his entrance into the field of amusement journal and his experience has included service on the Musical Courier, the Morning Telegraph, Variety, Leander Richardson's Dramatic News, the Evening World, Chicot's Weekly and other publications, and who has served as press agent for the Proctor and William Morris theatres.

Selling the Picture to the Public

Getting Two Weeks Worries Nick Ayer

Because they are going to try to run two weeks at the California Theatre, San Francisco, Directors Roth and Partington have been making a big drive and Nick Ayer has even at times forgotten the lusty young man who arrived in the Ayer home April 30, to spread the glad tidings of the coming of "The Great Moment" with Gloria Swanson. Nick writes, in his own original style:

We're going after "The Great Moment" with a full battery and two or three observation planes. She is expected to do two weeks in the 3,000 seat California. Never attempted two weeks in the California before. But say —did we open up on the effort? I'll say we did. For the past three weeks we've been at it—hammer and tongs and still going strong for she opens day after tomorrow. Nothing short of the end of the world itself can stop us—WE THINK!

Much Doing

Several scores of sidewalk boards in the heart of the down town—window displays—newspaper contests—trailers three weeks in advance—billboards just like we got 'em for nothing—special ads in women's columns in the papers—heralds, so many we expect the chief of police to complain—out of town on the highways looks like "The Great Moment" had just passed through, leaving a wake of red, orange and black information to that effect—beautiful hand-colored posters in vital spots just like the big legits. I'll bet we would make *you* want to see "The Great Moment" if you lived in this town!

And, maybe you would have like to have seen eighty choice San Francisco beauties with shapely ankles and tiny feet try to get into Gloria's original boots worn in the picture. We staged it with the "Bulletin" and got away with it for twenty-five pair of ducats—can you beat that? Pictures and stories for a week for 25 pair!

Sold the "Call"

Now the "Call" is running Great Moment contest—that old obvious stunt—"tell the greatest moment in your life for $100. Say, Epes—they're eating it up—hook, line and sinker. And what's more the "Call" says it has turned out to be the most popular and widely read contest in the annals. Eh, Boy! Sob stuff—humorous and just plain Brazilian nuts. But ther're reading 'em. And that's the answer.

Hyman's Musical Novelties at the Sheridan Square

Because "Way Down East" will remain for a second week at the Mark Strand, Brooklyn, we give the second program laid out by Edward L. Hyman for the new Sheridan Square. The bill will open with the sextet from "Lucia," sung as a concert number, the same as the "Rigoletto" quartet for the opening week. This is designed to give a big opening number in case the musicians are still out. If by any chance an orchestra is put in, the number will be changed for a regular overture.

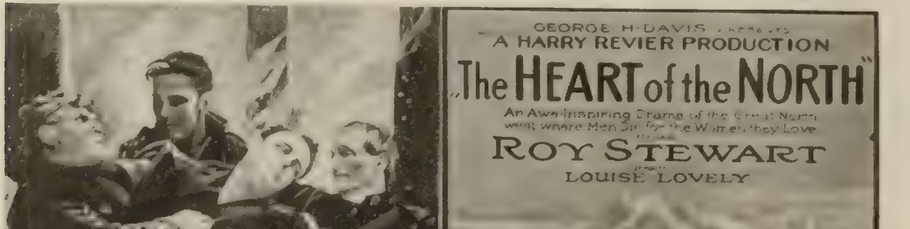
EDW. L. HYMAN

The second number is, "The Kiss Waltz," danced by six members of the Serova ballet in Colonial dress behind a transparent gold drop and before a flowered back drop, the scrim giving an atmospheric illusion. The dancers will be lighted in amber and orange spots with the borders in red.

The topical review will be followed by a soprano solo, also sung as a concert number to permit the setting to be made for the prologue.

This prologue—to First National's "Serenade"—will be "Don Juan's Serenade" from Tschaikowsky. It will be done with the ensemble and the ballet. The setting represents the courtyard of a Spanish hacienda, on the right a set building of similar architecture, with a balcony and stairway, this being balanced by a flowered wall. The scene opens with a castanet dance. Following, the sextet will sing a number from Carmen, and at the close one of the dancers, who has changed costume, will appear on the balcony as the object of the serenade which gives the prologue its title. This is virtually a three-number prologue carried under a single title.

The feature will follow and a tenor solo, "The World of Waiting for the Sunrise," will break the jump to the comedy, which will be Harold Lloyd in "I Do." The organ postlude will close the program.


GEORGE H. DAVIS PRESENTS
A Harry Revier Production
"The HEART of the NORTH"
An Awe-Inspiring Drama of the Great Northwest where Men Die for the Women they Love
FEATURING
ROY STEWART
LOUISE LOVELY
QUALITY FILM PRODUCTIONS, INC.
GEORGE H. DAVIS PRESENTS
A HARRY REVIER PRODUCTION
"The HEART of the NORTH"
ROY STEWART
LOUISE LOVELY
QUALITY FILM PRODUCTIONS, INC.

TWO GOOD EXAMPLES OF TICKET SELLING-THREE-SHEET POSTERS
They are for the State Rights feature, "The Heart of the North," which is handled by George H. Davis and Joe Brandt. One sells the story and the other the locale. Between them they sell the play. There are also ones, sixes and a twenty-four

Style Shows Everywhere

The exploitation department of Southern Enterprises in Texas is urging all managers under its jurisdiction to put on a style show for fall styles. These hints hold good everywhere:

> It is most important that you get only the leader in the sale of women's wear, or the leading department store, to put it on. If it is put on by a second-rate house it has no weight and little pulling power.
>
> In the smaller places it is advisable to interest at least three of the leading merchants in this line, giving each a matinee and night performance, and then the people will come to every show. In this case one set of models could be used by all three merchants.

The suggestion that in the smaller towns each of the merchants be given a night is a new angle that is of great value. You'll have three sets of stores actually fighting to make business for you on particular nights.

Paramount Week Parade

L. H. Ruben, of Ruben and Finkelstein; Phil Reisman, Paramount District Manager, and Leon J. Bamberger, Paramounteer, got together and framed up an industrial parade for Paramount Week in Minneapolis, in which fifty merchants took part as well as most of the local theatres. A loving cup, two feet high, donated by a local firm, was the prize for the best float and the parade made a decided impression.

Selling the Picture to the Public

Novel Lobby Front on "Too Much Speed"

J. M. O'Dowd says an entire volume when he remarks that about the only way to get business is to go heavy on the exploitation. You will recall that he manages the O'Dowd Theatre, Florence, S. C., and we are showing one of his displays, a novel and simple stunt for "The Love Special." He simply used turned rods to give the barrier effect with the openings labeled to and from trains. If you use both side for entrance you can make them "Track 1" and two, or give them higher numbers. On either side of the opening are the schedule of shows and the rates. Below is the "Wallace Reid, conductor" stuff and above is lettered "Florence to Joyville. First summer excursion, fast and jazzy. All aboard for 'The Love Special' via the cool route."

He also used the toy train stunt, placing this in the window of a men's furnishing store with a display of things supposed to be like those Wally wears, and with the train reeling up mileage. A good kick was making the train run out of a reproduction of the entrance to the theatre dressed as he intended to have it for the attraction. This gave an immediate hook-up. The train was used for a full week before the opening, and it was run until ten o'clock each evening, getting the people when they had plenty of time to look.

For "Too Much Speed" he used the wrecked automobile, and went the limit by using two, with one piled on the bonnet of the other. He had the picture booked for Tuesday and got the cars in place late Saturday night and all day Sunday crowds surrounded the wrecks and speculated as to how it happened. Then Monday everyone was told it was the result of "Too Much Speed" and they all came down to see the picture. For his three features one week, Mr. O'Dowd chalked the sidewalks Tom Meighan on "The Easy Road," Monday, was passed by Wally Reid in "Too Much Speed" Tuesday, and arrested by Tom Moore as "Officer 666" Thursday, which got them all in.

Penmanship Specimens for "Jim the Penman"

Another good angle for "Jim the Penman" was opened by Strain, of the Liberty Theatre, Long Beach, Calif., when he played that First National. The major portion of his lobby was given over to examples of penmanship from the commercial schools. A large cutout of Barrymore, pen in hand, was made the centerpiece and the display of writing was so unusual that it gained a lot of attention above what would have been accorded the average lithographic lobby.

With schools opening, it should be possible to make passes the prizes for the best work from each class or grade, and in a small town the entire school list could be interested, and this, of course, would give the interest of the parents, as well. Reproduction of the prize winning specimens on slides would be another publicity stunt that would bring them inside. Strain seems to have tapped an original vein.

Put Fourteen Stills in a Single Window

After the California Theatre, San Francisco, borrowed a window from one of the most centrally located drug stores in the town, Wayland H. Taylor, the San Francisco Paramounteer, helped them to put fourteen stills for Gloria Swanson in "The Great Moment" into the space without appearing to crowd it.

There was a central picture on the main panel to the effect that the star recommended the cold cream sold by the store. A set of four stills were placed on either side, with two below, down front, and two above, set into star cutouts, with a centre one on top of the frame.

FOURTEEN IN ONE

The photograph does not give the full effect of the signs because the initials were all in a color to blend in with the mount when photographed. In the print all of the names are "loria wanson" but the initials are there, only you can't see them.

Merchant's Essay Gag Works Well in Texas

A. G. Chaney, of the publicity staff of Southern Enterprises in Texas, the old Hulsey string, has a new form of merchant hook-up which is helping to put receipts back on the old scale.

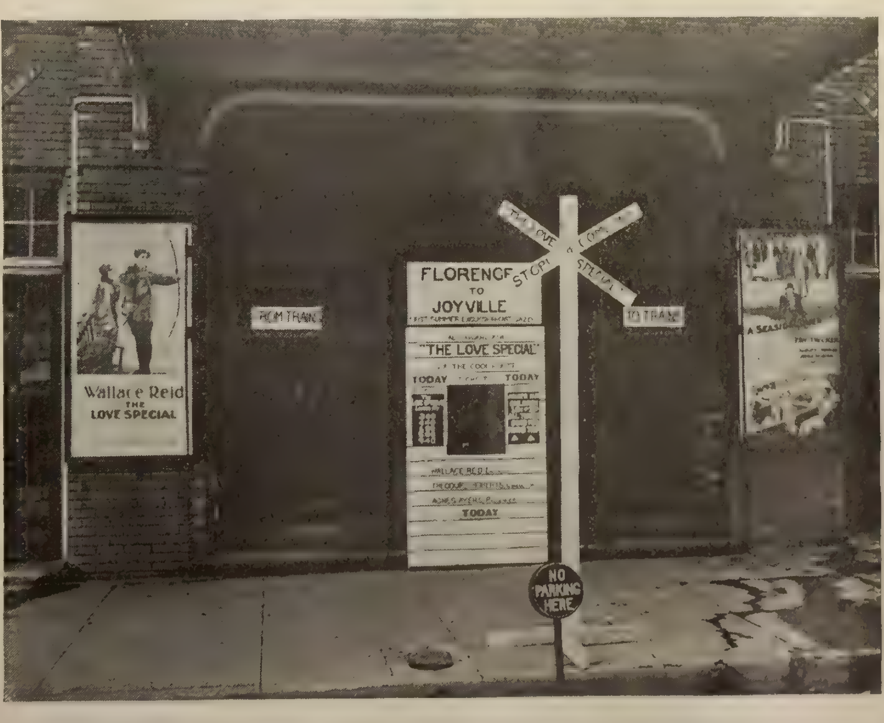
He has a set of twelve line cuts of Paramount stars, and these are laid in page form with an announcement box in the centre. Each of the spaces is headed "Name this Paramount star and also name the last three pictures in which she has been seen at the theatre." There follows the merchant advertising ending with the offer of a prize for the best three hundred word essay on some topic named by the merchant. A baker, for example, gives his prize for the essay telling why people should eat more bread, and the garage why people should buy their gas of this advertiser.

Tickets Accompany Prizes

Each prize offer is accompanied by tickets to the house which is working the stunt. The merchants pay for the space, the theatre donates the tickets and they share the publicity.

Some of the portraits make it more or less of a guessing contest, but the idea is better than the usual misspelled word because it gives the merchant more for his money. Entries are handed the merchants direct and the final judging is done by a committee named by the newspaper. This keeps the theatre free of an avalanche of replies, and there has been an avalanche in most instances for many of the fans enter all twelve contests.

The stunt is being sent all over the circuit and the reports are uniformly good. The stunt is not hooked to any one play, the essence of the idea being twelve uses of the words "Paramount Star" in large type, plus the fan interest gained.



HERE IS HOW J. M. O'DOWD PUT OVER "THE LOVE SPECIAL"

It is the simplest station effect we have seen to date and it should work well for other railroad titles as well as getting the money for this Paramount. O'Dowd worked the miniature railway, too, with a lobby reproduction

Selling the Picture to the Public

Metzger's Air Stunt Cost Him Ten Dollars

E. Metzger, of the Strand, Creston, Ia., seems to be waking up from his Summer sleep. Time was when his weekly stunt was a model of economical efficiency, but lately he has been heard from but little.

But for "The Sky Pilot" he had his reels delivered by airplane, the pilot also performing a series of stunts and throwing out free tickets.

That sounds as though it might have cost Metzger a pot of money, but it stood him just ten dollars. He persuaded the pilot to come over on speculation and the airman took in $75 by carrying passengers on short flights and feels that he did well. Now that he is back on the job, we hope Mr. Metzger sticks for he is a natural born exploiter and he can get more for a two dollar bill than most can buy with fifty dollars.

Local Riot Spoiled Drumbar's Big Stunt

W. E. Drumbar, maanger of the Riviera Theatre, Knoxville, lost the effect of the best stunt he ever pulled because of a riot he had not counted on. The riot was none of his making, but if it had not been for this local disturbance, during which 28 persons were shot, he would have had a riot of his own manufacture right in the lobby of the Riviera, for he was preparing to sell George Arliss in "The Devil" as it had never been sold before.

About a month before the showing some coal miners, digging for surface coal, unearthed a petrified monstrosity, apparently the devil himself, at least he had horns and claws, a cloven hoof and bat wings. There was a deal of talk and several four-figure offers from sideshowmen, but the discoverer refused to sell. It took a couple of weeks for the excitement to grow to the proper stage and another week to get red hot, then Drumbar came out with a cut of the "Devil" and the announcement that "The Devil Is Not Dead." Then he fixed up a cute little miniature hell, which you can see in a corner of the lobby, used all red lights, with a 1,000 watt red spot playing on the marquise cutout from across the street. It was all set for a killing—and then came the riot and business was knocked flat for two of the three days of the run.

And we don't blame Drumbar for using red ink to report his "Unusual opposition" on the house report. It was all of that.

Got Two Paramounts in State Rights Space

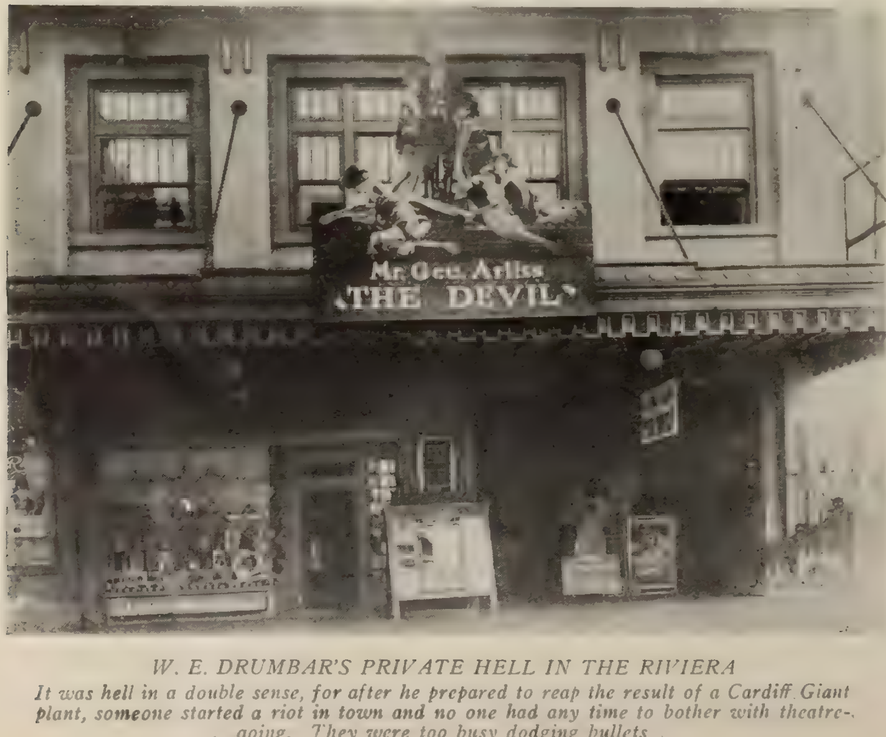
In the smaller towns in his district, Amike Vogel, the Seattle Paramounteer, is quite a figure. He works his personality and then turns the result over to the company. For example in Kalispell, Mont., he had a writeup about how he smokes six corncobs on one pipe stem, one after the other, because he does not like a hot bowl. As a result the whole town knows Mike, and when he breezed in to sell "The Miracle Man" to the townfolks, he wrote the ad for the daily paper.

Vogel Wrote the Copy

It was a cross page space with three divisions. The wings sold "The Miracle Man" and the central section yelled for "Kazan." Vogel wrote this copy to read "A. M. Vogel, of the Paramount pictures, says this of 'Kazan.' 'This is one of the finest pictures of the year. I have seen it six times already and am staying over in Kalispell to see it again. And remember 'Kazan' is not a Paramount picture."

It helped out the house and it helped put over the Paramount idea at the same time, and it also mentioned Amike, all three of which were much to be desired.

But the chief point is that the recommendation from the representative of another concern helps his own attractions.

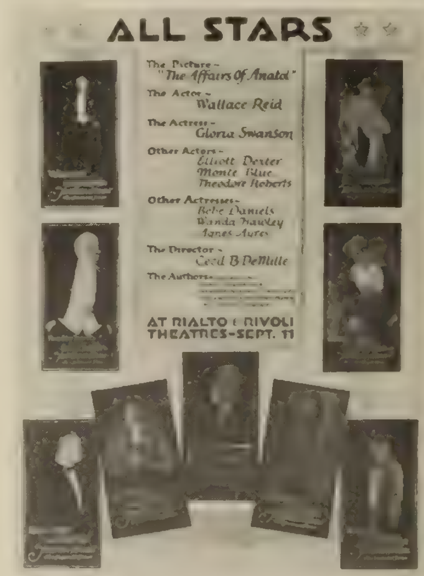


W. E. DRUMBAR'S PRIVATE HELL IN THE RIVIERA

It was hell in a double sense, for after he prepared to reap the result of a Cardiff Giant plant, someone started a riot in town and no one had any time to bother with theatre-going. They were too busy dodging bullets ..

Photo Window Cards from the 3-Sheets

Fred V. Green, the New York Paramounteer, has made some effective window cards for "The Affairs of Anatol" from the three sheets designed by Henry Clive. There are twelve in the set, but Green took nine, had each of these photographed to about ten inches high and had the prints mounted on the cards as shown.


ALL STARS
The Picture - "The Affairs Of Anatol"
The Actor - Wallace Reid
The Actress - Gloria Swanson
Other Actors - Elliott Dexter Monte Blue Theodore Roberts
Other Actresses - Bebe Daniels Wanda Hawley Agnes Ayres
The Director - Cecil B DeMille
The Authors -
AT RIALTO & RIVOLI THEATRES-SEPT. 11

GREEN'S WINDOW CARDS

These were planned for the joint showings at the Rialto and Rivoli in New York, starting September 11, and they got displays where straight printed cards would not be let in. To help from this angle, it might be well to call attention to the fact that the posters are by a well-known artist, making the "exhibit" idea the chief appeal and letting the amusement angle ride on this.

Once the negatives are made, the prints are cheap and a dozen or more cost little extra, and the stunt can be used wherever you can get four or more sheets to photograph.

Another angle is the fact that these miniatures will interest the person who has seen them in the actual sheets. He will want to see what they look like in color and will hunt them out; a concentration upon a title that will have a box office value.

Staged a Holdout for the Opening

Leslie F. Whelan, Paramounteer, went down to Santa Fe to help J. B. McManus open the El Onate Theatre in that New Mexican town, and it helped open it wide. He made sure that the leading people would be at the first show through the simple expedient of sending them tickets, and that made a whale of a standout for the second show. It is an old trick, but it always works.

Whelan also gave a sample of exploitation, sniping a vacant store window and using the star in the two contrasting costumes in "Behold My Wife," which was the opening attraction, in a dry goods store.

The 700-seat house was put out with a bang, and Whelan plans to drop down now and then and help keep it banging away.

Selling the Picture to the Public

How One Live Newspaper Man Regards the Use of Moving Picture Material

SOMETHING in a recent letter from Max Doolittle, the Des Moines Paramounteer, regarding the acceptance of an idea by the Des Moines Tribune, the evening edition of the Register, led us to request the exact slant of the editors of that publication on the use of motion picture publicity material, and the reply of W. G. Hale, Associate Managing Editor, is so clear and to the point that we are reproducing it in the original.

It is not so long ago that it was almost impossible to get anything about the pictures in the daily press without paying line rates for reading notices.

The same editor who would give a couple of pages to a big prize fight, who would give a column to a dog story about a famous stage player, absolutely ignored the pictures.

Change of Idea.

Now there has come a change of front and, as Mr. Hale points out, "motion picture material is just as important in the lives of some movie fans as the sporting section is to the lives of others." Nearly one-third of all of the magazines sold in the city of Des Moines —and Des Moines is typical of the mid-western city, more hustling, more prosperous, perhaps, but typical.

It has a newspaper which is able to sense the public demand and cater to it. Other cities have editors who still believe they turn out all the lights when they start to run a picture, and at least two young girls are ruined as a necessary part of every performance. There is no use trying to sell them, but if you have an editor who will listen to reason and who has not yet come to the modern school of thought, show Mr. Hale's letter to him.

Means What He Says.

Mr. Hale is not an enthusiast because he gets passes, or because he is slipped some photographs of bathing beauties for his den. He is enthusiastic because he knows from definite results that the motion picture stunts in which the Tribune and Register have engaged have brought those papers money in circulation.

He knows that the "Great Moment" contest, to which especial reference is made, brought him more replies than any contest ever conducted in Des Moines. He knows that he can interest his readers and help his paper at the same time he is helping the exhibitor, and he is strong for the picture publicity because he recognizes in it something that his clientele demands.

There Are Others.

He knows it better than others, perhaps, because he has an open mind and is a student of conditions. He is where others will be a couple of years from now, but it is a pleasant thing to know that a prosperous paper recognizes that the motion picture news is just as important to its readers as baseball or the fighting game, or fashions or home receipts. Use his letter to convince your own editor. It is one of the most convincing arguments we believe we have ever published.

Boosted Two Stars at Small Expense

May McAvoy is not as well known through the south as in some other sections and Gallagher, of the Imperial Theatre, Columbia, S. C., did about the best clean up with "A Private Scandal" on the Southern Enterprises list at small cost. To be exact the cost was $5 and the extra return easily $200 in excess of average business, and he did it all by using what grows between his neck and his bald spot—if he has one.

A local paper ran an editorial on her work in "Sentimental Tommy." Gallagher has this put onto slides and for two weeks before "A Private Scandal" he ran the slides at every show. Then he put it on a stand about the size of a three sheet, nicely framed in moulding, and set it outside the house, but not where it would interfere with current attractions.

As a result he made a hot weather clean up and next time he will not have to work so hard.

An equally simple stunt served to put over Bebe Daniels in "The March Hare." He had to fight a league ball game the first of the two days and he put out throwaways with "What's the difference between Babe Ruth and Bebe Daniels?" Then came a cut of the star and the answer: "There's none. They both knock home runs." It was a little thing, but it hit the ball fans and they came down to see the other Bebe. It was a booster.

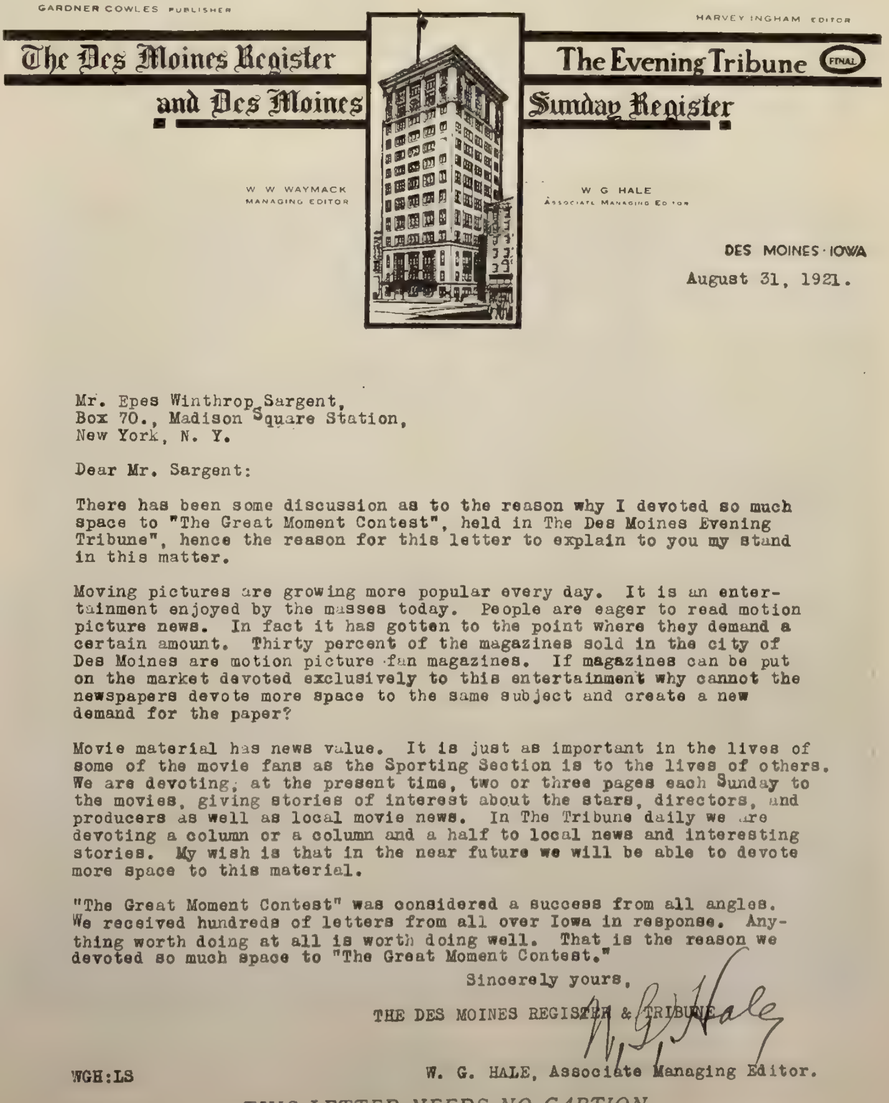
Mussed Up Lobby for "Peck's Bad Boy"

In addition to giving a free show to the orphans in connection with the local paper, F. W. Young, Jr., of the Frances Theatre, Dyersburg, Tenn., got a good stunt for "Peck's Bad Boy" which cost him nothing but a home-made sign.

He overturned the ornaments in his lobby, and set the frames on their sides, gaining a general effect of destruction. Then he labeled it, "Peck's Bad Boy did this." Everyone looked because the lobby was in such a condition and he got a display with a real punch.

Did All the Work

He also used a cutout, but the real work was done by the simple expedient mentioned. He had a small house and ran the picture only for a day. He could not afford an expensive exploitation stunt, so he hit upon one more effective than anything he could have bought. The big thing is to be unusual, and a disorderly looking lobby was unusual for the Frances, so it got the maximum of attention at a minimum of cost; which is the essence of good exploitation.



GARDNER COWLES PUBLISHER
HARVEY INGHAM EDITOR
The Des Moines Register and Des Moines
The Evening Tribune FINAL
Sunday Register
W W WAYMACK
MANAGING EDITOR
W G HALE
ASSOCIATE MANAGING EDITOR
DES MOINES · IOWA

August 31, 1921.

Mr. Epes Winthrop Sargent,
Box 70., Madison Square Station,
New York, N. Y.

Dear Mr. Sargent:

There has been some discussion as to the reason why I devoted so much space to "The Great Moment Contest", held in The Des Moines Evening Tribune", hence the reason for this letter to explain to you my stand in this matter.

Moving pictures are growing more popular every day. It is an entertainment enjoyed by the masses today. People are eager to read motion picture news. In fact it has gotten to the point where they demand a certain amount. Thirty percent of the magazines sold in the city of Des Moines are motion picture fan magazines. If magazines can be put on the market devoted exclusively to this entertainment why cannot the newspapers devote more space to the same subject and create a new demand for the paper?

Movie material has news value. It is just as important in the lives of some of the movie fans as the Sporting Section is to the lives of others. We are devoting, at the present time, two or three pages each Sunday to the movies, giving stories of interest about the stars, directors, and producers as well as local movie news. In The Tribune daily we are devoting a column or a column and a half to local news and interesting stories. My wish is that in the near future we will be able to devote more space to this material.

"The Great Moment Contest" was considered a success from all angles. We received hundreds of letters from all over Iowa in response. Anything worth doing at all is worth doing well. That is the reason we devoted so much space to "The Great Moment Contest."

Sincerely yours,

THE DES MOINES REGISTER & TRIBUNE

WGH:LS

W. G. HALE, Associate Managing Editor.

THIS LETTER NEEDS NO CAPTION

Selling the Picture to the Public

Fender Cards Paid Even at High Cost

Down in St. Louis the picture theatres had never tried car fender advertising because the cost seemed too high. The company wanted $100 a day and most managers felt that $700 a week for one form of advertising alone was too much.

Recently the Skouras brothers felt that if others could afford the price, they could, and arrangements were made to feature Ince's "Mother o' Mine" on the fenders. They used all of the cars for the Associated Producers feature and the results were so good that they promptly contracted for the space for Louise Glaum in "Love." They figured that if the investment could bring the return it did, the cost per ticket sold was relatively small and well worth while. Any advertising that can counteract the hot weather is worth while, and the weather is about as hot as they make it down in St. Louis.

Powders His Star for an Exploitation Stunt

Albert Boasberg, who has been Paramounting to some effect down in the Washington district, gave Gloria Swanson her ninth face powder to use when he tied her up to a Baltimore drug store for "The Century Theatre." As you can gather from the young 24-sheet in the window, the play was "The Great Moment." He not only blanked half of the window for the banner, but he got three large and two small cards and a cutout and still managed to let the druggist have good display space, which got him more notice just because Gloria was in the window, too.

Leave it to the press agents and those picture stars must be wonderfully togged out, but it gets them windows, and that is what they are for.

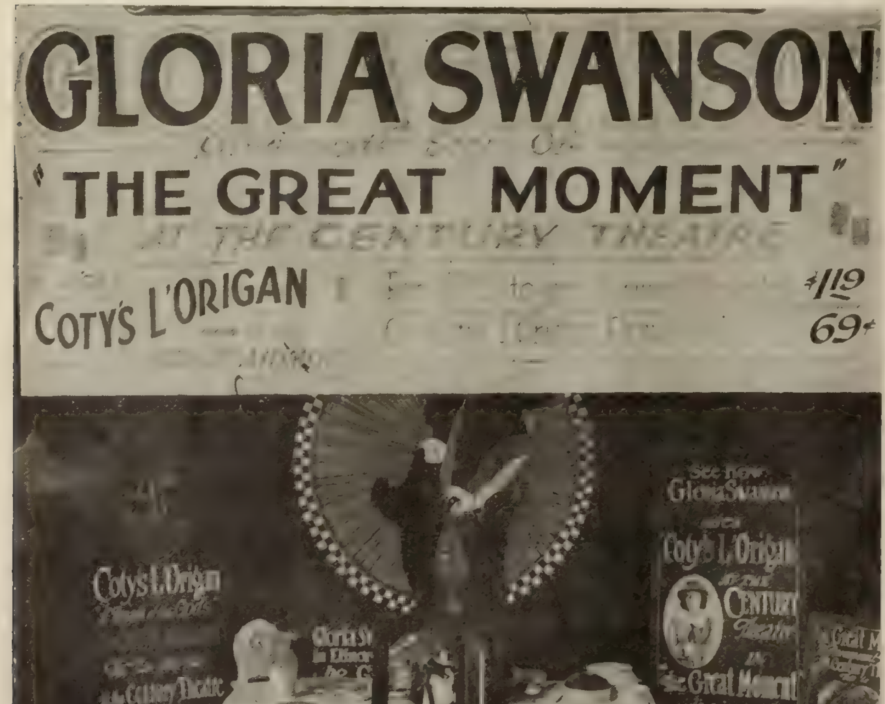
Gave Swanson Picture to All Who Asked It

Something new in parade ideas was swung by H. W. Ricks, of the Cabrillo Theatre, San Diego, and John L. Johnston, the Paramounteer, for the Los Angeles district.

There was to be a parade in honor of three warships of the Pacific squadron, and Ricks dressed up his car and joined the automobile contingent. Johnston got a negative of Gloria Swanson for him and it was announced beforehand that all who asked would be given a picture of the star of "The Great Moment," which was then playing the house. Some 1,500 prints were made and all along the line of march the people swarmed about the car demanding the prints. When the parade had passed, the people who were not yet ready to go home just naturally headed for the Vabrillo, and the cost of the prints was fractional when compared to the jump in the receipts.

Ricks doesn't follow the usual custom and declare that a local celebration kills business. He goes out and uses the celebration to sell tickets for his house.

If your patrons come back slowly after the vacation season, book a big one at regular prices.

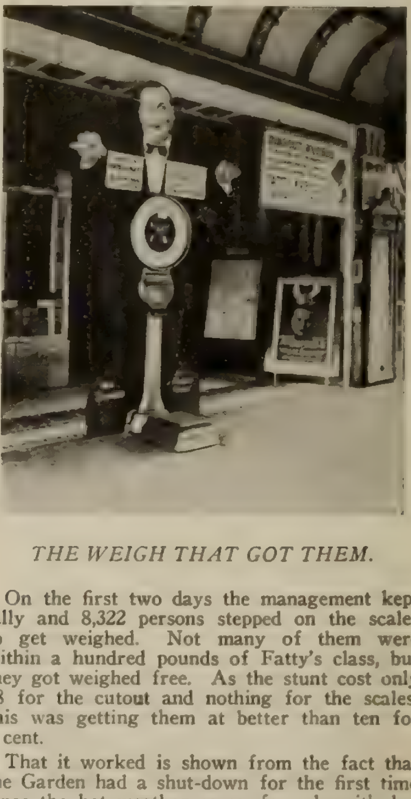


DOLLING UP GLORIA SWANSON WITH MORE FACE DAUB

We saw Miss Swanson—once—and she certainly did not have on coats of eight different powders, but here comes Albert Boasberg, Washington Paramounteer, to give her another layer—for purely publicity purposes

8,322 Persons, At Least Reached by One Stunt

With six Des Moines houses playing Paramount attractions for Paramount Week, Max Doolittle, the Paramounteer, was thinking hard to give each house a good idea. He rose to the occasion, but it took some tall thinking, for the four houses are practically all of the Des Moines theatres, and they all had to have good ideas. The Garden had Arbuckle in "Crazy to Marry" and they borrowed a scale from the manufacturer and put it in front of the lobby with two signs, one reading: "Fatty Arbuckle weighs 260 pounds on a Toledo scale." The other ran: "If you weigh the same you are entitled to a free admission (by paying the war tax) to see his latest picture, 'Crazy to Marry.'" Another good sign read: If you think getting married is no laughing matter, come in and you'll change your mind."



THE WEIGH THAT GOT THEM.

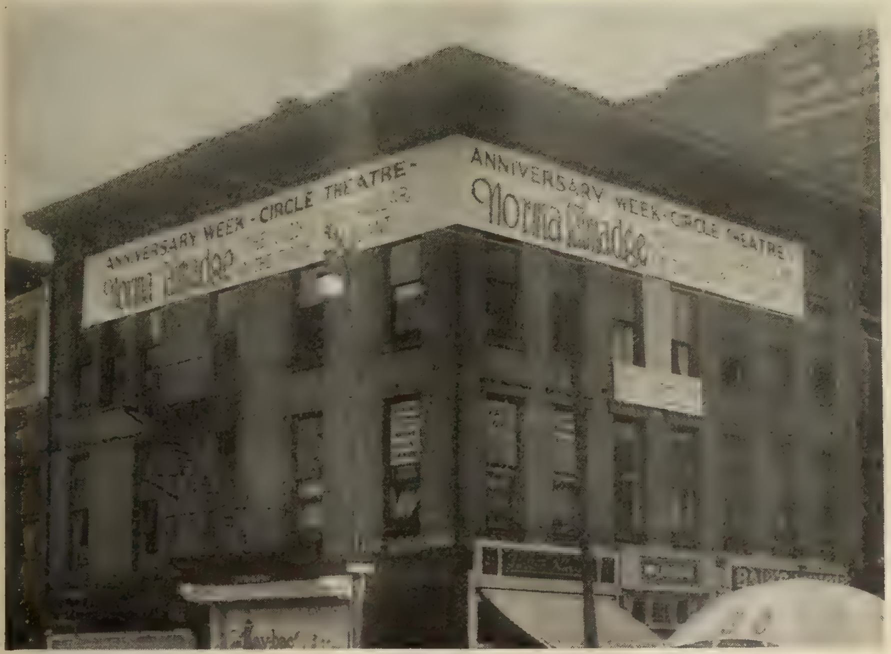
On the first two days the management kept tally and 8,322 persons stepped on the scales to get weighed. Not many of them were within a hundred pounds of Fatty's class, but they got weighed free. As the stunt cost only $8 for the cutout and nothing for the scales, this was getting them at better than ten for a cent.

That it worked is shown from the fact that the Garden had a shut-down for the first time since the hot weather came, for when it's hot in Des Moines, even profanity fails to supply a fitting adjective. Manager Bergum decided that Max had delivered the goods.

One Smart Kid Was Winner on Matinee

Willis Adams, of the Palace, McAlester, Okla., recently gave a free matinee to the kids on the first episode of "Do or Die." Nine o'clock that evening the orchestra leader reported that a youngster down in the front row was betting older patrons he could tell what was coming next. He had made quite a cleanup and when he was led to the rear and put through the third degree, he cheerfully admitted he had been watching the show since the early matinee. It was no wonder he could foretell events. Adams says the only three kids he did not get on the free matinee were sick abed.

Selling the Picture to the Public


ANNIVERSARY WEEK - CIRCLE THEATRE
Norma Talmadge
ANNIVERSARY WEEK - CIRCLE THEATRE
Norma Talmadge

HERE'S 120 FEET OF NORMA TALMADGE IN INDIANAPOLIS

She was the attraction for the fifth anniversary of the Circle Theatre, and this sign was only one of the stunts which helped to give the second largest week's business in the history of that prosperous theatre

Find the Weak Spot in Tin Can Matinee

Commenting on the tin can matinee stunt used by the Tremont Theatre, Galveston, the Spotlight, the Southern Enterprises house organ in Texas, points out that making the incentive to effort too great defeated the ends of the management. Instead of a city clean-up stunt, the larger prizes for the greatest number of cans resulted in the city dump being raided and the cans brought back into town. Instead of winning the appreciative comment of the newspapers, the house was mildly kidded. The trouble seems to have come from the prizes offered for the greatest number of cans. Perhaps it would be better to go back to the old ten cans per person idea or else debar cans from the dump, and then watch the dump.

Tied Up the Author to His Entire Product

Harry Swift is now the exploitation man for the Robbins Amusement Company, under Nathan Robbins, president and general manager, and he is putting them over in Utica for the Avon and De Luxe theatres.

For "The Road to London" he hooked in a bookseller with an entire display of the works of David S. Foster, with large banners at the top for the production at the Avon. It gave the bookman a chance to get rid of some back numbers as well as the newer works, and it sold a lot of tickets to the Avon.

The same stunt can be worked for any prolific author and the moral effect of a number of books is good. It shows that he is a regular author and sometimes a person will go to see the film production because they like another of the books, though they may know nothing of the book which has been filmed. It broadens the appeal, and it also helps the dealer.

Elaborate Exploitation for Circle Anniversary

Unusually heavy exploitation for the Circle Theatre, Indianapolis, put that house's fifth anniversary over to the second largest week's business in the history of the house.

The campaign was started a week in advance with newspaper readers and 100 special window cards. A few days later another hundred cards were put out, more elaborately done to get the better class of stores, and a sign for Norma Talmadge in "The Sign on the Door," the anniversary attraction, was placed on top of a building at the busiest street intersection and only about a block away from the house. You could stand on the corner and see the sign and then look at the gaily decorated front of the Circle. Each side was about 60 feet long and as it stood opposite the largest lighted sign in the city, there were no charges for current. It got all the necessary illumination free from across the street.

The front of the house was lavishly decorated, and a special production was put on with fifty dancers.

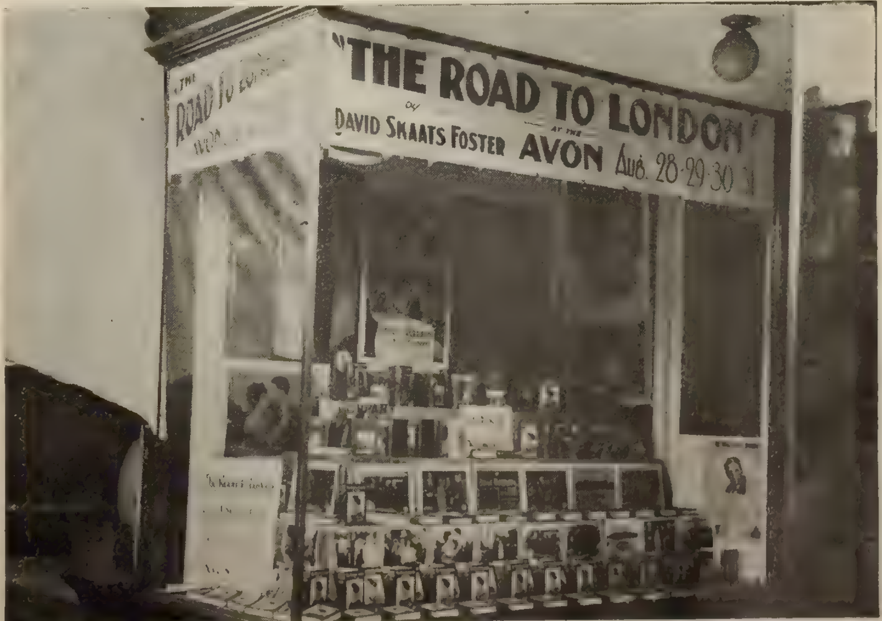
Let In a Hook-Up

The News broke its usual rule against hook-up pages and let the Circle take a T-shaped advertisement, surrounded by the displays of the local concerns which had supplied the house, such as the company furnishing the lounge rooms, the lighting company and others.

Three hundred special one-sheets were displayed in windows along the routes of the car lines, and 20,000 house organs were disposed of; double the usual number. These, by the way, are not mailed out, but are placed in handsome containers in leading stores and there is an ornamental basket-stand in front of the house which is kept supplied. It seems to work well, though in one of the photographs sent in we note seven bulletins on the sidewalk where they have been dropped by passers-by.

Started Them Wrong

Hal Whitfield exploited "Wedding Bells" at Beaumont, Texas, by placing a Ford sedan in the lobby with a bride and groom seated inside. Old shoes, white ribbons and the rest of the junk was scattered around and it looked like a sure enough event.



SELLING "THE ROAD TO LONDON" SELLS OTHER FOSTER TITLES

When it played at the Avon, Utica, Harry Swift got the top of a book store window for the Washburn production and then dressed the window with other books by the same author and sold them in a lump

Selling the Picture to the Public

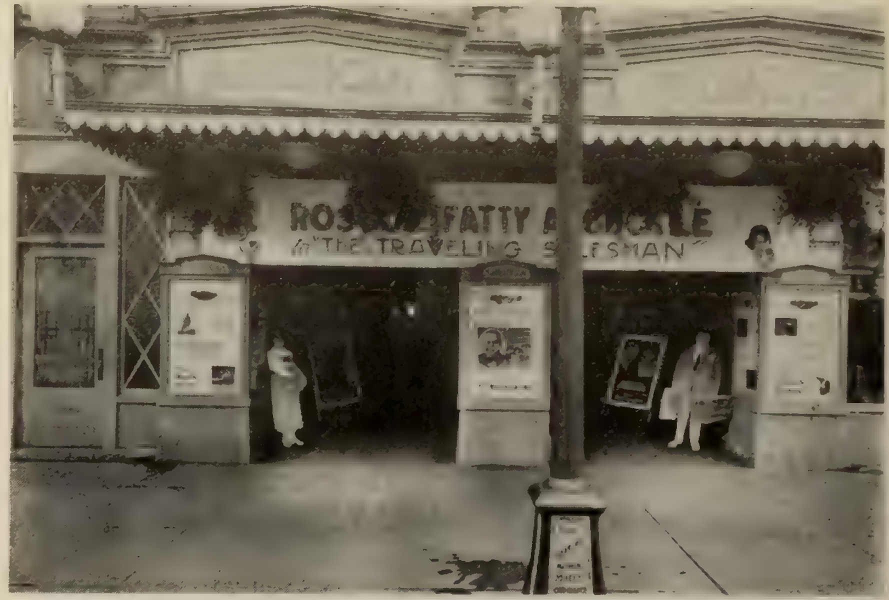
Eden Musee Effect Made Much Comment

Amike Vogel, the Seattle Paramounteer went to Bellingham, Wash., to help Fred Walton, of the American Theatre, put over Fatty Arbuckle in "The Travelling Salesman" and got an Eden Musee effect in the lobby with a supply of cutouts. Probably in the reproduction the best effect will be lost, but you will recall that there are two cutouts of Fatty showing him going and coming. One on the box office side, showed him going into the theatre, and another in the exit displayed him coming out. There is another down front with his grips, and the girl is shown across the way, leaning against the corner boards as though waiting for someone.

The lobby made a lot of ticket-selling talk, and it is simple enough to be worked by anyone.

Landed a Store

They also got a department store that Walton has been working on for five months, and when the proprietor saw how much attention the cutout got he came to Walton with the suggestion that a wardrobe trunk might help along the idea of the display and, as Vogel writes, "when a man gets to the point where he studies up good suggestions, he is sold clear through.



HERE IS A CASE WHERE FATTY MEETS HIMSELF COMING BACK
The American Theatre, Bellingham, Wash., between Manager Fred Walton and Amike Vogel, the Washington Paramounteer, got the house all dolled up for "The Traveling Salesman." The lobby used many cutouts

Tied Rings to Fatty in "Crazy to Marry"

Because there were no window cards on Arbuckle in "Crazy to Marry," J. B. Carroll, of the Imperial Theatre, Charlotte, N. C., used the 22x28s and hand lettered cards in a window display with Garabaldi and Bruns, who conduct the principal jewelry store. They were more distinctive than the window cards would have been, for a well-written card is always more striking than a printed sheet, and these cards were well done.

Of course, the window was hooked to the idea that if you were crazy to marry this was a good place to get the hooked and the finished rings. That was the big cry, but there was the added suggestion that when someone else went crazy, this was a good place at which to buy the present custom requires, so the window had a double kick.

That title can also be worked on tailors and dressmakers for wedding clothes and in a lot of other ways. With the one hook-up Mr. Carroll held up his own with better-than-usual opposition.

THE JEWELRY HOOK-UP FOR "CRAZY TO MARRY" IN CHARLOTTE
J. B. Carroll, of the Imperial, in that Carolina town, hooked up the jeweler with an appeal for the ring trade and a display of what you could send for presents. Hand-written cards replaced the window cards, which were not supplied

Gave "Over the Hill" Three Full Page Ads.

Getting solidly behind a picture he believed in gave Will D. Harris, of the Grand Theatre, Columbus, Ohio, one of the wonder-weeks of his house. He took three full pages in the three local papers, one of them in red and green, and he did not slop over. He used only about three hundred words in a full page space, strong, dignified talk, without too many superlatives, and let it go, with the result that one of the papers printed his picture as the man who had brought the Fox picture to Columbus, taking much the stand that he was a public benefactor. It backed it up with a half column story that sold even more strongly than the advertising.

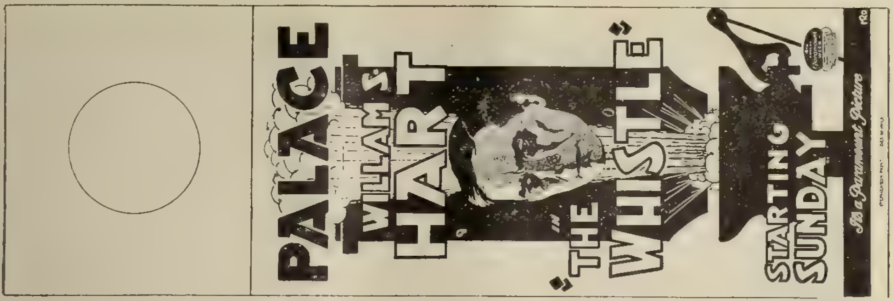
Let the Papers Finish

Harris could have told it all in his own advertising, but he was wise enough to give it a strong boost and then let the papers finish off the job, knowing that they would. He left them room to build up on what he said, instead of killing them off with his own announcement.

It was a wise move for it gave him more of a punch than he could have gained from his own advertising. It was a fine handling of the matter and gives a suggestion to others. It is reasonably safe to assume that the newspapers will come in solidly for this story. Hold back enough so they can top your own talk. Don't try to beat them to it. It will come with more force from them. Tell and tell plainly that you have one of the big pictures of the season. Don't be too modest, but don't use up all of the adjectives. Leave some for the dramatic editor. He'll want to use them.

Don't overlook a good bet. Sell on [illegible] and clean up.

Selling the Picture to the Public



HERE IS MAX DOOLITTLE'S PARAMOUNT WEEK IDEA

Max says we have had our door knobs and wheel ties and pennants, so why not radiator cap hangers. He made them up for Bill Hart at the Palace, Des Moines, and Jess Day, the manager, will testify that it's a whale of a good idea

Doolittle Presents Radiator Cap Card

Max Doolittle, the Des Moines Paramounteer, is one of the best hustlers in the Paramount bunch, but he went over his own top Paramount Week with the radiator cap card. Max points out that we have door knobs, and wheel ties and all that sort of thing, and he figured out that it might be possible to get something new, so as Bill Hart was playing at the Palace, Des Moines, in "The Whistle," he persuaded Manager Jess Day to have 4,000 of these cards printed up and stuck on the radiator caps Friday and Saturday before the opening. A few owners promptly tore them off, but most of them left them on for the same reason that they tie on pennants and all that sort of thing. There were enough that stuck to make fender cards look archaic.

They Stay Flat

The cards are about 19 inches long by six wide. At the top there is a clear space 5¼ inches deep, defined in the cut by a drawn line. This is scored and can be bent so that the hole in the centre, 2¾ inches in diameter, can fit over the radiator top and the card can be bent to hang down straight against the radiator. They will lie flat and stay on in a good breeze.

Max also devised a good front, a whistle with Hart's picture on the bell and stream lines running up to a puff of white steam in which name and title were outlined above, while there is lettering below. There is also a cross-sidewalk banner with the whistle blowing off sideways.

Elaborate Snow Lobby Brought Up Receipts

Easily the most elaborate snow lobby of the season comes in from H. R. Kistler, of the Rialto Theatre, Atlanta, being used on Goldwyn's "Snowblind."

The front of the house was masked in with beaverboard painted to resemble a log hut. Cutout icicles were pendant from the lobby and dripped over the three sheets. The top of the marquise was covered with fir boughs and small fir trees were placed around the front by the wall, while larger trees were set at the curb and run up to the marquise. They were all skillfully daubed with white paint, to suggest snow and then sprinkled with powdered mica before the paint dried. The same thing was done for the letters spelling out the title.

Inside the lobby there were smaller firs scattered about where they would not be in the way, and raw skins, borrowed from a local furrier, were draped over the box office and hung upon the walls, while stuffed animals were disposed among the trees. Here, too, powdered mica was liberally used.

A two-ton perambulator was sent out the Saturday before the showing and used throughout the week of the run, red fire being burned on the float at night. The float consisted of firs and four large stuffed animals, too large for the lobby.

The result was an increase in the receipts that nearly hit four figures to the left of the decimal. The cost was around $175.

Did Work for All

When Homer E. Allison, of the Princess and Rialto Theatres, Denver, decided to get out a booklet for forthcoming productions, he called upon Leslie F. Whelan, the Denver Paramounteer, to help.

Whelan did not kick because the stars and plays of other companies also were to be advertised. He jumped in and helped with the entire bookings and they got out a sightly announcement in which at least Paramount does not get the worst of it. Paramounteers seem to have been instructed that service to the exhibitor does not end abruptly with Paramount pictures.

Parade of Derelicts for "Ten Dollar Raise"

Robert Sparks, of the Strand Theatre, Wichita Falls, Texas, got big results from a parade of down and outers for "The Ten Dollar Raise." There were a lot of unemployed men in town glad to get anything that would bring them the price of a meal, and Sparks hired these, giving them banners with such legends as "I waited 13 years for a $10 raise," "A $10 raise made a tramp out of me," and "At one time a $10 raise would have made a man out of me." For contrast he had a man in a luxurious automobile with a placard to the effect that a ten dollar raise had put him on easy street.

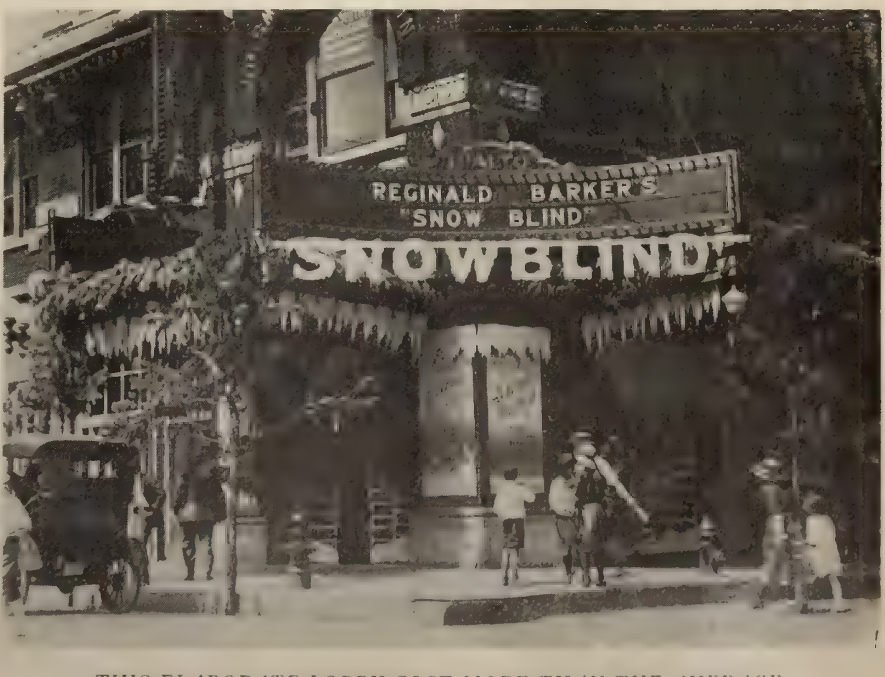
For "Foolish Matrons" he worked another good stunt in three cut-out women with chiffon wigs which floated wildly in the breeze from an electric fan.

Bogus Checks Made Big Bank Deposits

Edgar Hart, of the Palace Theatre, El Paso, used a bogus check stunt very effectively for Bebe Daniels in "One Wild Week." He persuaded the bank to let him have 5,000 checks, and these were printed up to Bebe Daniels for one hundred dollars and type signed "A Nuttyone." In the lower left-hand corner was the extra endorsement "To spend in One Wild Week crowded into three days in El Paso, August 11-12-13. Palace Theatre."

One of these was wrapped in every bundle wrapped in the largest department store the week before the showing, and the surplus checks were distributed to business offices the day of the opening. Some of the checks were shown until they wore into pieces, and none of them were thrown down without notice. It came close to being a 100 per cent. stunt.

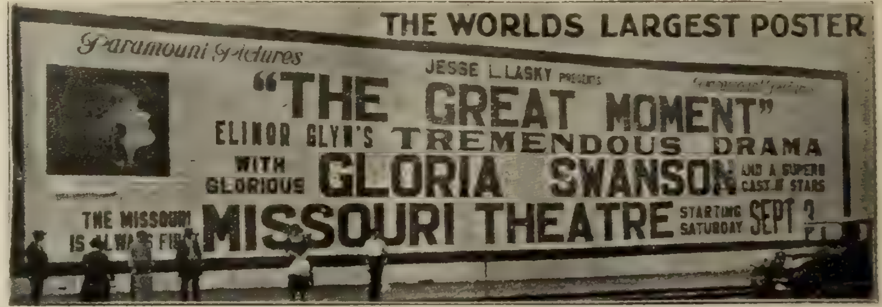
Try a cheap stunt first. If it works then go in for exploitation. It costs little to experiment.



THIS ELABORATE LOBBY COST MORE THAN THE AVERAGE

But it shot the receipts on the Goldwyn release more than $800 over the top, which is a nifty little boost when you consider that this is the Rialto Theatre, Atlanta, Ga., and that it is very warm down there

Selling the Picture to the Public


THE WORLDS LARGEST POSTER
Paramount Pictures
JESSE L. LASKY PRESENTS
"THE GREAT MOMENT"
ELINOR GLYN'S TREMENDOUS DRAMA
WITH GLORIOUS GLORIA SWANSON
AND A SUPERB CAST OF STARS
THE MISSOURI IS ALWAYS FIRST
MISSOURI THEATRE
STARTING SATURDAY SEPT 3

THIS IS SAID TO BE THE LARGEST SINGLE STAND EVER PASTED

It is a 258-sheet, and only one was printed, but the Missouri Theatre, St. Louis, wanted to make the public sit up. It is composed of 84 double sheets and ninety ones, took four days to print, is 93 feet wide by 20 feet high and used 35 pounds of paper

Made Largest Stand for "Great Moment"

Probably no exhibitor will profit by the example of the Missouri Theatre shown on this page, but all will be interested in the reproduction of a newspaper illustration, because it is probably the largest single stand ever printed.

It was laid out for the Missouri Theatre, St. Louis, by Charles Raymond, the exploiteer, and was done by the National Printing and Engraving Company. Only a single stand was printed and it took four days, working four presses; two handling double sheets and the others one-sheets. There were 84 of the doubles and ninety singles, or 258 sheets in all, and the paper for the single stand weighed 35 pounds. It was 93 feet wide by 20 high.

All One Layout

There have been other stands of paper as long, or perhaps even longer, but they were made up of a series of 28 sheets. This is all one single stand, without repeat. It would not pay to print such a size, even for national advertising, since there are few cities affording unbroken boards of this size. Most of the boards are paneled.

It won enough newspaper notice to more than pay the cost, for it advertised the picture wherever the St. Louis papers are distributed, for it was made the occasion of a brag for local pride and was given an unusual showing.

Gives Entire Program to Advertise a Serial

J. M. O'Dowd, of the O'Dowd Theatre, Florence, S. C., sends in a photograph of a million kids—more or less—waiting to get into the house for a morning matinee of the first episode of "The White Horseman." He writes that he gives them the entire program and not merely the first episode and a comedy. He has it figured that this sends them out with the idea of the entire show. They feel they have had their money's worth and more, and they go home and tell the folks about it.

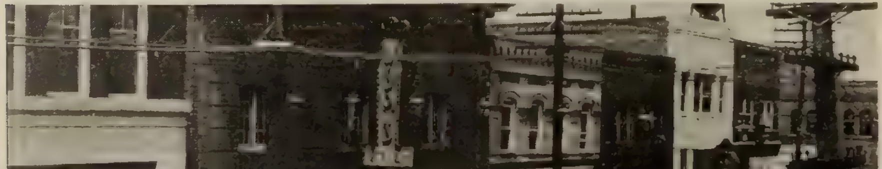
Ever since the days of the "Million Dollar Mystery," if you can go back that far, Mr. O'Dowd has been overlapping his serials, and always he has sold them the entire show idea and not merely the serial. It's no wonder that he can pack the street whenever he advertises a new continued story. The kiddies know who's their friend.

Baltimore Theatre Has Its Private Tag Day

Another of Albert Boasberg's schemes for Paramounteering was a tag day for the Century Theatre, Baltimore. Four nice, motherly old ladies stood at the chief street intersections and presented every man with a paper flower on a wire stem. There was also a tag reading, "Plucked from 'The Primrose Path,'" at the Century Theatre.

Most men took them and every man who took one read the tag to see what it was all about, threw away the tag and wore the flower. This reminded all other recipients of the title, forming a cumulative advertisement, the value of which is many times that of a single punch.

Edwin L. Hall, Secretary of the Whitehurst Enterprises, which conducts the Century, is going to be a mighty hard man to unsell on the exploitation idea. He knows different.



HERE'S THE SORT OF CROWD O'DOWD GETS ON A SERIAL

The South Carolina manager gives his entire show free instead of grinding the first episode, and the kids all turn out. This time they got "The White Horseman," a Universal serial, and a Bill Hart feature. O'Dowd says it pays

Offers the Brand as Well as Title

F. C. Heller, of the Washington Theatre, Richmond, Ind., following the suggestion of Oscar Kantner, Paramounteer, uses a one sheet with "Today—a Paramount Picture" for all Paramount attractions, to capitalize the national advertising.

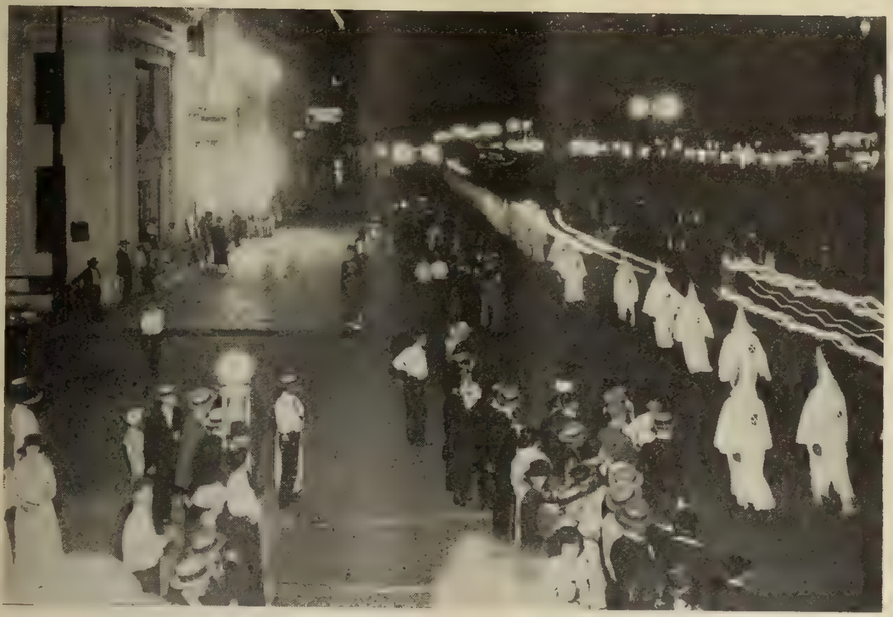
MR. HELLER'S ONE-SHEET

These block ones were purchased from the exchange and made permanent with a coat of varnish. They are nicely framed and the A board finds its place on the sidewalk whenever a Paramount is used. It does not give a change of pace, but by its regularity of appearance builds up the suggestion desired.

Gruesome But Effective

A hangman's noose dangling from the ceiling of the lobby with a card to the effect that this was what awaited the murderer of Private Herrick of the Royal Northwest Mounted Police, was the way the Tremont Theatre, Galveston, advertised Franklin Farnum in "The Raiders." It's strong, but we think that the women will object to this and not only stay away but keep the children at home, as well. It's strong, but almost too strong.

Selling the Picture to the Public



HOW THE KU KLUX KLAN ENDORSED A FOX PICTURE

At the Modjeska Theatre, Atlanta, the Klan took part in a night parade to endorse "The Face at Your Window," and 15,000 persons, according to the newspapers, turned out to watch the public appearance of the Klansmen

Unique Exploitation Helped Fox Picture

Perhaps the most extraordinary exploitation ever devised was a parade of the Klu Klux Klan in Augusta, Ga., to give endorsement to "The Face at Your Window," then playing at the Modjeska.

By arrangement with Manager F. J. Miller, the Klansmen paraded from one end of the main business street to the other and then filed into the theatre, leaving by the exit doors to make room for the crowd which streamed in after them until the auditorium was packed to the legal limit. The other houses got the benefit of the overflow, so the results were considerably more than the $300 increase the Modjeska reports. The newspapers estimated that more than 15,000 persons witnessed the parade.

The parade was voluntary and entailed no cost, but by arrangement with the Mayor the house was opened Sunday and special performances were given, the receipts being turned over to the Klan for distribution among local charities.

Mr. Miller has to his credit a stunt that will require a lot of beating, with the Klan so prominently in the public eye at present.

He also made use of the Klan endorsement in the lobby.

Arrows Directed to "Straight Is the Way"

For the Rialto Theatre, Des Moines, Paramount Week, Max Doolittle, the local Paramounteer, tied up 3,000 tack cards to the sign posts erected by the Des Moines Automobile Club. Two sets of cards were printed, so that the arrow heads all pointed to the theatre, but there was no mention of the theatre. Everywhere about town and in the suburbs the autoist found the arrows and he finally came to the Rialto where the house banner showed the same design. The text above reads "Don't go wrong. If you are in doubt of the way, bring your own ouija board with you." And below, the stars and the fact that it was a Paramount picture.

The cut seems to show a specially prepared card, for the original will not photograph, being black type on a large red arrow, the card being about 22 by 9 inches, common rough stock, the idea being to let them wash down presently, after the drive was over.

Warren Exploiter Has Novel Hook-up Scheme

Following up the idea of self-working publicity announced by the Fred B. Warren Company, Marc Lachmann has devised a hook-up idea to be worked with the classified advertising department of the local paper.

There are always two good avenues of approach to the newspaper office—the circulation and the classified advertising branches. This makes its appeal to the latter.

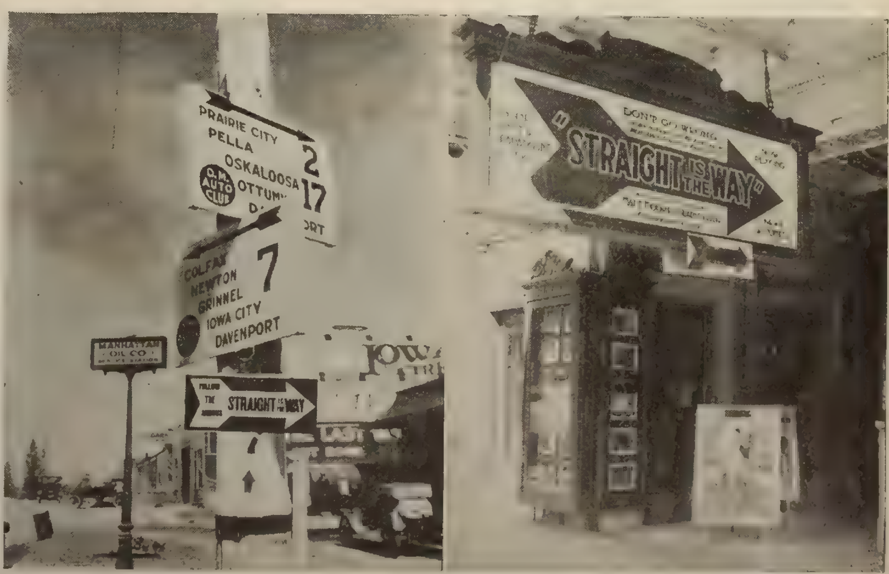
In "Good and Evil" there is a servant question and the company will supply free mats of a three-column cut showing a woman on a stairway looking down on a small army of servants. Above is the caption, "If Lucy Doraine used our Classified Ad. Section to solve the servant problem" and below, "Let the ———— Solve your servant troubles for you. Call———for rates. Place a want ad today."

The idea is to land this on the manager of the classified advertising, along with several explanatory stories to build up on the cut. In return, the house uses a slide with the same illustration and text for a period of one or two weeks. The slide costs 25 cents. This looks like an easy stunt to work, even in the smaller towns, and the cut is a benday that will yield good results on almost any sort of paper.

Worked Two Cards

Ray Whitfield, of the Lyric Theatre, San Angelo, Texas, posted a man and a girl in the lobby of the house to advertise Constance Talmadge in "Lessons in Love." The girl was dressed as a maid and handed out cards which read: "Let Connie give you Lessons in Love." The man, who was in evening clothes, offered cards with this text: "I was bashful, too, until Connie gave me Lessons in Love." This doubled the cost of the stunt, but it more than doubled the punch.

Celebrate the Tenth Year
By Buying Picture Theatre Advertising



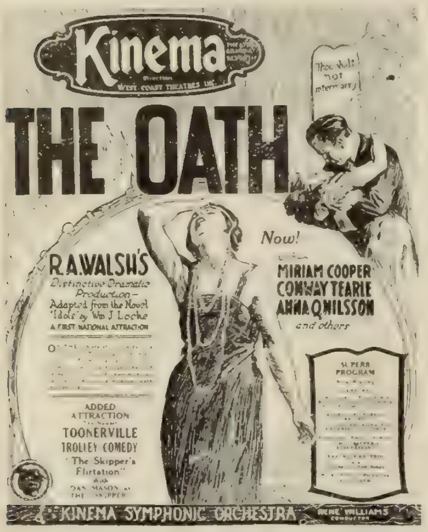
FOLLOW THE ARROW AND FIND A GOOD PRODUCTION

How Max Doolittle tied up Des Moines and vicinity to "Straight Is the Way" at the Rialto. Three thousand cards were made up and tacked wherever the Auto Club has a post, the house banner hooking up to the display with a repetition

Selling the Picture to the Public

Los Angeles Kinema Uses Space Nicely

The Kinema Theatre, Los Angeles, makes some very intelligent combinations of drawn attractors and type announcements. The artist seems to realize that if he puts too much on the picture the illustration will not be worth anything, so he keeps his text and his drawing apart from each other and makes one complement the other. It is a sane and thoughtful combination of the two features, not striking and yet so good that you like to look at it. Here in the East the idea seems to be to play the comedy first no matter what the dramatic feature may be, but on the West Coast the more general practise is to send them out on the drama. We like the latter idea the better, since the drama is apt to make the greater impression and it is well to put the patron out of the house at the moment when he thinks most highly of the bill. This is apt to be at the close of the drama, except in the case of Lloyd or Keaton. To send them out laughing may be good theory, but it is not always good practise. The Kinema, in this space, gives the run of the bill, and the Toonerville Trolley story precedes the feature and there is a vocal number between that and the drama. It is hard to break down tradition and the laugh idea has prevailed for a long time, but it is a mistake and we recall one horrible night when they ran a slapstick comedy in a Brooklyn theatre following "Broken Blossoms" and the audience did not mob the management. We stand so much from the trolley company that we can stand anything, but that was gross sacrilege.


Kinema
Direction West Coast Theatres Inc.
THE OATH
Now!
R.A.WALSH'S
Distinctive Dramatic Production — Adapted from the Novel 'Idols' by Wm J Locke
A FIRST NATIONAL ATTRACTION
MIRIAM COOPER
CONWAY TEARLE
ANNA Q. NILSSON
and others
ADDED ATTRACTION
TOONERVILLE TROLLEY COMEDY
"The Skipper's Flirtation"
with DAN MASON as THE SKIPPER
SUPERB PROGRAM
KINEMA SYMPHONIC ORCHESTRA
RENE WILLIAMS CONDUCTOR

THE KINEMA IDEA

—*P. T. A.*—

Goes After Patrons On Restaurant Menu

The Baker Theatre, Dover, N. J., takes the back page of the menu of a restaurant near the station to get after possible transient trade It uses the entire back page with five sections The middle one remarks that in every town the residents point out the chief points of interest and in Dover they point with pride to the Baker, the finest theatre in any town of equal size in the world. The ears make appeals to "Mr. Traveler," "Mrs. Traveler," "Mr. and Mrs. Regular Patron," and announces the policy. No effort is made to give the current attractions, but the window cards supply this information. As Dover is the shopping center for a number of towns on branch lines, and since most of them eat near the station, this appeal gets a considerable business for the house.

—*P. T. A.*—

Good Filler

This clipping from the program of the Garfield Theatre, Chicago, is good stuff for all town and city programs. It is good all through September if you cannot use it before. Presumably it is written by Charles H. Ryan.

BACK TO THE FLAT

We love the country, and the birds and the trees and the cows and the chickens and all that goes with life "down on the farm" —but ain't it nice to get back to the cool white tiled bathroom in your own little old flat?

Now for a "Movie." What is more delightful than to stop at the Garfield"? What more economical form of recreation? There may be bigger and more luxurious theatres but ours is your "Home, Sweet Home."

—*P. T. A.*—

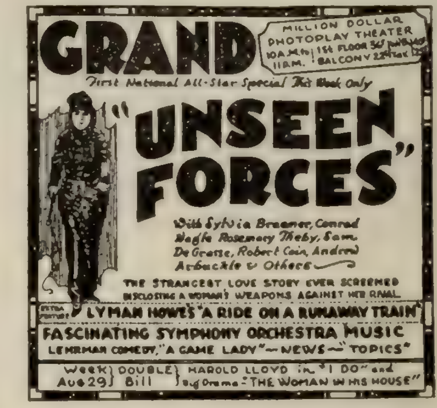
Made Lobby Display a Progressive Show

Arch Bamberger, of the Empress, Owensboro, Ky., got out a well-considered lobby for Constance Talmadge in "Lessons in Love" and added to the kick by making it on the instalment plan. He ran the feature Wednesday and Thursday. Monday he opened with the large heart shown nearest the front. The following day he added a heart over the box office with an opening for the window. Wednesday morning the entire lobby blossomed out with cutout hearts in various colors and sizes, a regular forest of hearts. The result was a good business, though it rained the second day of the run. The cumulative effect of the built-up display is excellent. It cannot be used often, but now and then it will work hard. The passer-by sees the first heart on Monday and it makes an impression. If he sees it Tuesday, it is old stuff and does not react as strongly, but the box office heart is something new, and that gets him. Wednesday he sees all the little hearts; and the selling effect of the first two days is crystalized in the realization that today is the day, and he is pretty apt to be sold where the full display makes only one impression and then acts only as a reminder. We like this display better than that for Norma Talmadge in "The Passion Flower" which we reproduced.

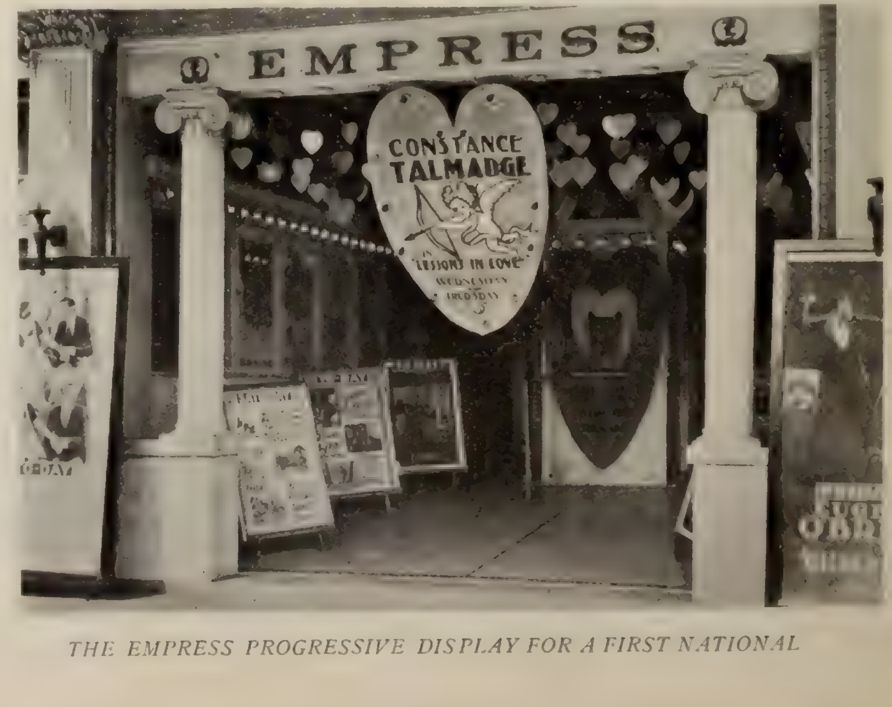
—*P. T. A.*—

Small Pittsburgh Ads Better than Big Ones

Not all of the Pittsburgh advertisements are as bad as some of those we have reproduced. Those houses fortunate enough not to be able to take large spaces trust to type and get their announcements over, though the type displays are perfunctory and inartistic. It is the larger houses, able to afford so-called art work, which suffer, and with the single exception of the Rowland and Clark houses these are all poor. Just for a change here is a look at the Grand, in 55 lines across two. The signature is clear and the title stands out, but the rest looks as though it had been left out in


GRAND
MILLION DOLLAR PHOTOPLAY THEATER
10 A.M. to 11 P.M. | 1st FLOOR 35c | BALCONY 25c
First National All-Star Special This Week Only
"UNSEEN FORCES"
With Sylvia Breamer, Conrad Nagle Rosemary Theby, Sam De Grasse, Robert Cain, Andrew Arbuckle & Others
THE STRANGEST LOVE STORY EVER SCREENED DISCLOSING A WOMAN'S WEAPONS AGAINST HER RIVAL
LYMAN HOWE'S "A RIDE ON A RUNAWAY TRAIN"
FASCINATING SYMPHONY ORCHESTRA MUSIC
LEHRMAN COMEDY, "A GAME LADY"—NEWS—"TOPICS"
Week Aug 29 } DOUBLE Bill } HAROLD LLOYD in "I DO" and big Drama "THE WOMAN IN HIS HOUSE"

THE GRAND, PITTSBURGH



THE EMPRESS PROGRESSIVE DISPLAY FOR A FIRST NATIONAL

Selling the Picture to the Public

the rain. You can read every line if you take the pains, but it takes about six times as long as it would to read type and you don't care much about it when you have read it, for it merely announces the titles. The sketch does not seem to help things much, but the chief fault is the endeavor to put all of the small lines in hand work. The artist could never make a living as a sign painter, which is perhaps why he took to theatrical work, where they seem to know no better. It seems to us that if we managed a million dollar theatre we would manage to spend a little money on good advertising, and if we could not get a really expert letter man we would go to type and get it over that way. It can be done, even in Pittsburgh, as these two examples show. One is fifteen and the other twenty lines. They do not tell much, but they both put the main title over so clearly that it may be read, which is more than may be said for most of the larger displayers. The Grand shows an exceptionally good title in the example reproduced here. One trouble in Pittsburgh seems to be poor ink and paper. The ink spreads out the lines a trifle and this makes things worse, but you can't expect a newspaper to come out on coated stock with cut ink just to oblige a couple of theatrical advertisers who should know better than to try for the impossible. Sam Sivitz still uses some hand work, but he is getting better results with this, and he does use type for the important lines. If he can do it, the others can if they want to, but they do not seem to care. Perhaps they merely pay a heavy line rate to oblige the advertising manager of the paper. That is the only reason we can assign. If they were advertising to get results, they would have gone to type long ago.

ALHAMBRA — PENN AVE., AT CENTER. E. LIBERTY

Monday, Tuesday and Wednesday	Thursday, Friday and Saturday
MARY MacLAREN and NORMAN KERRY IN **"The Wild Goose"**	**VIOLA DANA** IN **"Home Stuff"**

MINERVA
FIFTH AVE.

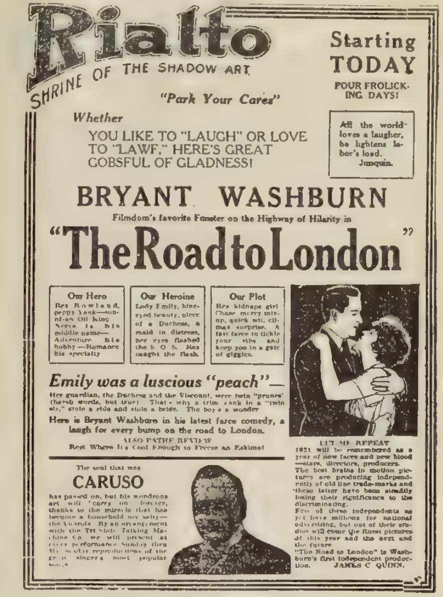
ALL WEEK
VIOLA DANA in "HOME STUFF"
JEWEL CARMEN
in "The Silver Lining"

TWO SMALL PITTSBURGHS

—*P. T. A.*—

Jimquin Fills Space Without Crowding It

Jimquin, of El Paso, sends in 125 lines across three in which he uses up an awful lot of type without making his space at all difficult to read. He uses the top half of the space for a display, and in this he sells all he can to the man who is reading in a hurry. If he took the entire space for this part of the announcement, he could get it over no better, for that gives him a three-sixty line space, which would be plenty for a small display announcement. But he builds up on this with three panels devoted respectively to "Our Hero," "Our Heroine," and "Our Plot." Then below he gives the big appeal of the story, below that he announces a Caruso record concert, and to the right a jazz talk for the independents, for Jimquin is up agains the octopus and has to lop off a tentacle now and then. The standard services are tied up more or less tightly, but he keeps going in good shape on the pick-and-choose list and gets good shows which he sells with highly developed intelligence. There is a lot of talk about the chain stores putting the individual houses out of business and then gobbling them up, but it can't be done where there is a stout-hearted opposition backed by intelligent advertising, and while Jimquin did not exactly invent advertising, he has added several neat touches to the original plans. He is keeping right on selling amusement, and if he cannot get program stuff, he gets the best he can dig out, slides on his poor ones and lets out such a roar on the good ones that people come running from all directions. This is one example of how he does it. He sells display advertising to those who can be reached only by display, adds selling talk for those who will read and then cleans up with some jazz remarks that help keep people in good humor.



Rialto
SHRINE OF THE SHADOW ART

"Park Your Cares"

Whether
YOU LIKE TO "LAUGH" OR LOVE TO "LAWF," HERE'S GREAT GOBSFUL OF GLADNESS!

Starting
TODAY
FOUR FROLICKING DAYS!

All the world loves a laugher, he lightens labor's load.
Jimquin.

BRYANT WASHBURN
Filmdom's favorite Funster on the Highway of Hilarity in
"The Road to London"

Our Hero	Our Heroine	Our Plot
Rex Rowland, peppy Yank—son-of-an Oil king. Nerve is his middle name—Adventure his hobby—Romance his specialty	Lady Emily, blue-eyed beauty, niece of a Duchess, a maid in distress, her eyes flashed the S. O. S. Rex caught the flash.	Rex kidnaps girl. Chase, merry mix-up, quick wit, climax surprise. A fast farce to tickle your ribs and keep you in a gale of giggles.

***Emily was a luscious "peach"*—**
Her guardian, the Duchess and the Viscount, were twin "prunes" (harsh words, but true). That's why a trim Yank in a "twin six," stole a ride and stole a bride. The boy's a wonder.

Here is Bryant Washburn in his latest farce comedy, a laugh for every bump on the road to London.

ALSO PATHE REVIEW
Rest Where It's Cool Enough to Freeze an Eskimo!

The soul that was
CARUSO
has passed on, but his wondrous art will "carry on" forever, thanks to the miracle that has become a household novelty—the Victrola. By an arrangement with the Tri State Talking Machine Co. we will present at every performance Sunday thru Wednesday reproductions of the great singer's most popular songs.

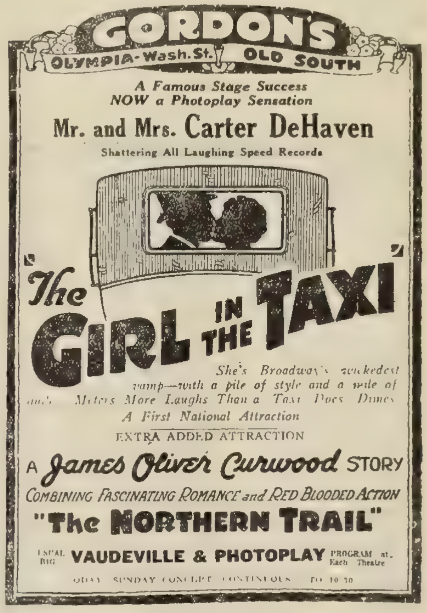
LET ME REPEAT
1921 will be remembered as a year of new faces and new blood—stars, directors, producers.
The best brains in motion pictures are producing independently of old line trade-marks and these latter have been steadily losing their significance to the discriminating.
Few of these independents as yet have millions for national advertising, but out of their studios will come the finest pictures of this year and the next and the future.
"The Road to London" is Washburn's first independent production. JAMES C QUINN.

JIMQUIN'S STUFFED AD

—*P. T. A.*—

Got Good Attractor for "Girl in Taxi"

The Gordon theatres, Boston, do good work as a daily stunt, but we think the Olympia and Old South went over the top with this attractor for "The Girl in the Taxi." It is only 85 lines across two columns, but that line cut is worth about seven pages of poorly reproduced half tone when it comes to the important part of selling tickets. It is not often that a play offers such an attractive attractor, but the Gordon press agent saw this one and he made it his own. It is not as attractive as some of the other Gordon display, but it packs a punch that the attractive ads did not carry in the same degree. And note how there is no type so close as to detract from the attention. There is some snappy selling talk below, but it is put in light face so it will not interfere, and if you get anywhere on that page, this silhouette is going to rise up and get you the first thing. After that you can look at the rest of the ads if you want to, but this is going to have first call on the amusement seeker as well as the man who is turning the page in a hurry to get to something he is looking for. When you realize what the Boston ads used to be and then look at this, you can understand that a mighty change has come over the town. Only one picture theatre now uses hand lettering and most of the other displays are well laid out and almost invariably legible. There is still hope for Pittsburgh—but not much.



GORDON'S
OLYMPIA-Wash. St. OLD SOUTH

A Famous Stage Success
NOW a Photoplay Sensation

Mr. and Mrs. Carter DeHaven
Shattering All Laughing Speed Records

The GIRL IN THE TAXI

She's Broadway's wickedest vamp—with a pile of style and a mile of [illegible] Meters More Laughs Than a Taxi Does Dimes
A First National Attraction

EXTRA ADDED ATTRACTION
A James Oliver Curwood STORY
COMBINING FASCINATING ROMANCE and RED BLOODED ACTION
"The NORTHERN TRAIL"

USUAL BIG VAUDEVILLE & PHOTOPLAY PROGRAM at Each Theatre

ODAY SUNDAY CONCERT CONTINUOUS TO 10 30

A BOSTON HIT

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

—*P. T. A.*—

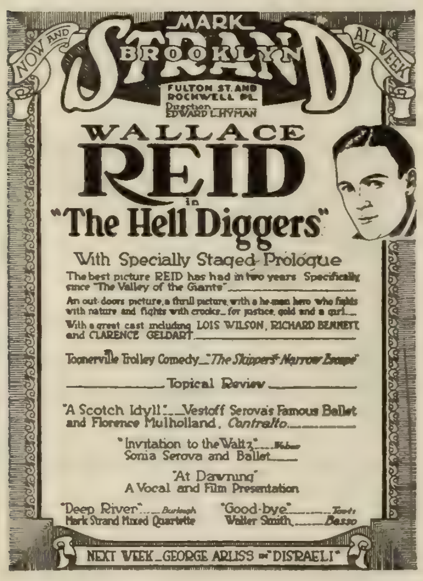
Ashland Theatre Has a Very Neat Program

The Palace Theatre, Ashland, Ohio, sends in a neat looking four page program in which about two-fifths of each page is given to the program with the exception of the front, which carries the feature. Sometimes the latter is replaced by a little house talk, but generally it is the chief feature of the week. The inside divisions carry one change each, and no house talk. We think it would pay better to use the front page for sound house talk and to carry the week's feature merely as an underline to this. But "20 degrees cooler than outside" is not house talk. It is merely parrot chatter. Seen week after week, it does not carry much conviction. A page of chat about ventilation and cooling would have been much better, for that is a statement backed by fact and not merely the unsupported say-so. To get out a four pager and not have some modest brag for the house each week is to lose much of the effect.

Selling the Picture to the Public

Hyman Sells His Title on Detailed Argument

Since the strike of the orchestras, Edward L. Hyman is devoting more time to selling his film feature. In his last two or three spaces he has used from eight to a dozen lines of real selling talk, and has been putting it over in good shape. He does not slop over, but he tells it is good with a definite announcement that convinces. In this, for example, he announces "The best picture Reid has had in two years. Specifically since 'The Valley of the Giants'." The second paragraph gives a hint of the nature of the story and the third recites the cast. He is back to an 80 line space, but it looks much deeper. A good half of the display is still taken for the special features, which are enumerated in detail, and so far as the Mark Strand, Brooklyn, is concerned, the orchestras can stay out until the devil goes into the ice business. We do not like so much small lettering, even though it is clear. We think the space could be mortised and a light italic set in that would be better, but the trouble is that with a dozen papers getting the announcement, it is not as easy to procure uniform results, though this may be overcome by having the lines set up and pasted on the cut copy. For larger than an eight point the lettering is as good as type could be.

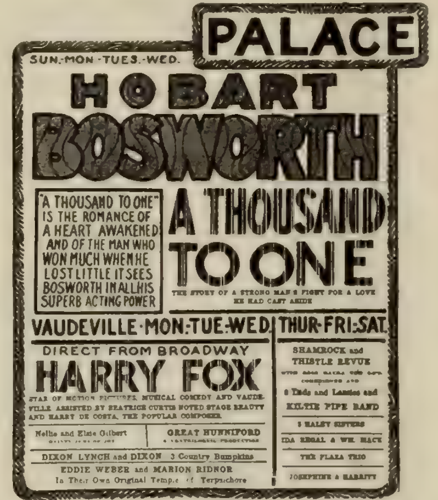

NOW AND ALL WEEK
MARK STRAND BROOKLYN
FULTON ST. AND ROCKWELL PL.
Direction EDWARD L. HYMAN
WALLACE REID in "The Hell Diggers"
With Specially Staged Prologue
The best picture REID has had in two years Specifically since "The Valley of the Giants"
An out-doors picture, a thrill picture, with a he-man hero who fights with nature and fights with crooks—for justice, gold and a girl
With a great cast including LOIS WILSON, RICHARD BENNETT and CLARENCE GELDART
Toonerville Trolley Comedy—"The Skipper's Narrow Escape"
Topical Review
"A Scotch Idyll"—Vestoff Serova's Famous Ballet and Florence Mulholland, *Contralto*
"Invitation to the Waltz"—Weber Sonia Serova and Ballet
"At Dawning" A Vocal and Film Presentation
"Deep River"—Burleigh Mark Strand Mixed Quartette
"Good-bye"—Tosti Walter Smith—Basso
NEXT WEEK—GEORGE ARLISS in "DISRAELI"

HYMAN'S 80 LINER

—*P. T. A.*—

A Poli Manager Falls for Jim-Jam Lettering

We used to think that S. Z. Poli did not have any poor managers, but the Palace, New Haven, the heart of the circuit, slipped up in this display for Bosworth. It's 135 lines across four, with the signature set off to one side to get white space, a device which would have worked better had not the advertisement been placed so that the white margin gave the same effect. As the house advertisement almost invariably runs in the same position, with the right hand side against the inner margin of a left had page, this was hardly necessary. In run of the paper, the device would have been good. But the big point is the lettering. With the idea of being different, the artist has put a waved line into the letters of Bosworth's name and has chopped up the title and the name of the vaudeville star, which reduces the display value to about ten per cent. of what a strong, black letter would afford. In these days of prohibition enforcement there is small excuse for this sort of thing. Only the fans will read such lettering, and the outsider, who might be sold on an attractive title, will not read it because the eye instinctively passes over this sort of thing. In the same way the selling talk to the left is not as good as though it had been put into an eighteen point face, preferably a bold italic. The Palace is the weakest advertiser of all of the Poli houses which come under our observation, but this is close to the limit. It never was good and it no longer is popular. The artist should be led into a quiet room in the cellar for a heart-to-heart talk. He is wasting the Poli money with his stupidity; and the use of any lettering for a title that does not increase its legibility is the crudest sort of stupidity.


PALACE
SUN.-MON.-TUES.-WED.
HOBART BOSWORTH
"A THOUSAND TO ONE" IS THE ROMANCE OF A HEART AWAKENED AND OF THE MAN WHO WON MUCH WHEN HE LOST LITTLE IT SEES BOSWORTH IN ALL HIS SUPERB ACTING POWER
A THOUSAND TO ONE
THE STORY OF A STRONG MAN'S FIGHT FOR A LOVE HE HAD CAST ASIDE
VAUDEVILLE·MON.-TUE.-WED.
DIRECT FROM BROADWAY
HARRY FOX
STAR OF MOTION PICTURES, MUSICAL COMEDY AND VAUDEVILLE ASSISTED BY BEATRICE CURTIS NOTED STAGE BEAUTY AND HARRY DE COSTA, THE POPULAR COMPOSER
Nellie and Elsie Gilbert
GREAT HUNNIFORD
DIXON LYNCH and DIXON 3 Country Bumpkins
EDDIE WEBER and MARION RIDNOR In Their Own Original Temple of Terpsichore
THUR.-FRI.-SAT.
SHAMROCK and THISTLE REVUE
8 Lads and Lassies and KILTIE PIPE BAND
3 HALEY SISTERS
IDA REGAL & WM. MACK
THE PLAZA TRIO
JOSEPHINE & HARRITY

THE INTOXICATED LETTERING

—*P. T. A.*—

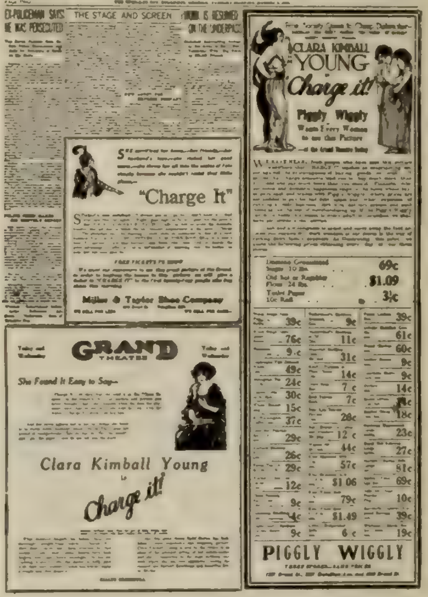
Make Newspaper Friends

Newspaper friends are among the most valuable a manager can make, but they must be real friends and not merely acquaintances. Give the cub reporter a place where he can write if he wants to. It will make him feel important, and he will write the house into the news. Get the older men in the habit of dropping in for a chat. For years one of the most highly successful theatrical circuits in New York maintained a sort of club room for a little group of politicians and newspaper men. There was a good lunch set out each evening and in those days the icebox contained something besides hard-boiled eggs and sliced ham. The houses of the circuit got more mention in the news columns than in the dramatic department, and they were always a shade above the others in the amusement page, at that. You don't have to set up a free lunch, but you should make the newspaper fraternity welcome. Then learn how to write dog stories and keep them on hand.

—*P. T. A.*—

Got Most of a Page at Price of Quarter

C. M. Watson, of the Grand, Columbus, Ga., as told in these pages recently, hooked two stores to Clara Kimball Young in "Charge It." The idea of the title appealed to the cash and carry stores and two of them came in with larger spaces than the house took. As they all ran together, Mr. Watson got the benefit of all the space and at the same time gave the two contributing stores more publicity than their unsupported advertisements would have gained, so all made a profit from the space, including the newspaper. And it follows that the newspaper is grateful to the theatre for the additional space given, and this will react in favor of the house. That is one point that many overlook in appraising the hook-up. They do not realize the credit they gain with the paper. And Mr. Watson made an unusually pretty layout for this. There are few display lines and none of these very large, but they stand out boldly. The Enquirer-Sun gives real service in its composing room.


EX-POLICEMAN SAYS HE WAS PERSECUTED
THE STAGE AND SCREEN
"Charge It"
Miller & Taylor Shoe Company
GRAND THEATRE
She Found It Easy to Say—
Clara Kimball Young in Charge it!
CLARA KIMBALL YOUNG "Charge it!"
Piggly Wiggly Wants Every Woman to see this Picture
PIGGLY WIGGLY

MR. WATSON'S DISPLAY

—*P. T. A.*—

How Jimquin Booms His Free Ice Water

Jimquin, of the Rialto, El Paso, has been using the free ice water in the lobby stunt all summer, and he makes a lot of noise about it in his slides.

Ice water is going into the discard pretty soon, but save this copy for next year and start in early. It helped make money for Jimquin, and it will help you just as much:

> Cool, clear, effervescent ice water piped clear from the North Pole. It's yours for the drinking.
>
> In the lobby. Cooling, soothing, sparkling ice water. As free as the air you breathe and a darn sight more sustaining.
>
> Clear, cold, zippy ice water at the fountain of rejuvenation in the lobby.
>
> A drink of that cold clear ice water in the lobby is just like dipping your lips in a woodland stream with the scent of the pines and ferns and flowers all 'round you.
>
> In the lobby. Pure sweet bubbling ice water. Cold enough to make an Eskimo shiver a "shimmy."
>
> In the lobby. Rialto ice water. It gurgles and laughs as it bubbles down your thorax because it realizes its wonderful mission in life.

News of the West Coast

By A. H. GIEBLER

Paramount Week Parade

Paramount Week was heralded in Los Angeles by a parade of stars, directors and officials of the Lasky studios in Hollywood. The parade went from the studio on Vine street to Hollywood Boulevard, then by way of Western avenue and Wilshire Boulevard to the downtown district, disbanding at the Paramount exchange on Olive street.

Motion pictures were made of the parade and shown the same week at Grauman's Theatre. A number of the Paramount players, including Lila Lee, Milton Sills, Lois Wilson and Theodore Roberts, made personal appearances at the Grauman theatres during the week. Elinor Glyn, whose production, "The Great Moment," is running its fifth week at Grauman's Rialto, made several personal appearances during the week.

Ordinance Causes Commotion

The revival of an ordinance enacted in 1917 creating a municipal commissioner to censor films for Los Angeles has been the cause of considerabble excitement in Filmland during the past week. This digging up of the old law was an effort to prevent the Clara Smith Hamon film from being shown in the city.

Although the law was passed by the voters of the city four years ago, it was regarded as so unpopular that it was never put into effect. Mayor Cryer, upon advice of several members of his council, decided to appoint the commissioner and test the law. Mrs. Estelle Lawton Lindsey, a popular local newspaper writer, was given the appointment, but declined to accept it.

A number of the city councilmen have expressed themselves as opposed to municipal censorship of films and a movement has beeen set afoot to repeal the unpopular ordinance. Until the council has acted upon the measure, the mayor will not take steps to enforce the law or appoint another commissioner.

Mary's Cameraman

Charles G. Rosher, cameraman for Mary Pickford, has obtained leave of absence from the Pickford Company to go to New York, where he will photograph Norma Talmadge in her coming First National production. Mr. Rosher will return to Mary when she is ready to begin her next picture.

Bud Osborne to Produce

Bud Osborne, now playing a leading role in the current Ruth Roland serial at the Hal Roach studios, has perfected plans for the organization of the Bud Osborne Producing Company, which will produce five-reel westerns featuring Osborne, upon the completion of the actor's work in the Roland serial. The cast, which has already been assembled for the first picture, includes Pauline Curley as leading woman, with Hazel Evans, Hector Dion and Harry von Meter in prominent roles. The story, "Vengeance of the West," was written by George Edwards Hall, who will direct, with J. J. Pasztor photographing the action. Studio space has been secured at the Roach studios for interior work.

Legion Lauds Grauman

Sid Grauman was formally presented with a silver testimonial by Los Angeles Post, No. 8, American Legion, this week, as an appreciation of the many courtesies he has bestowed on members of the Legion. The silver placque was engraved with a nicely worded testimonial, and signed by the officers of the post.

Manker Gone East

Roy L. Manker, vice-president of the Palmer Photoplay Corporation, left this week for Chicago and New York on business.

Mix in Lawsuit

Tom Mix, Fox star, will appear in the Santa Ana courts next Monday to answer to a charge brought against him by Charles O. Sayre, a rancher from Fullerton, as the result of a collision between autos a week ago. The Mix company had been working on location at Balboa Beach, and Tom, with his wife, was on his way home when the collision occurred. Sayre's charge is that Mix failed to stop and render aid after the accident.

Departures

Al Green, director, leaves this week with the completed print of "Little Lord Fauntleroy," Mary Pickford's new picture, for New York, where the picture is to open at the Apollo Theatre on September 15.

John and Robert Fairbanks, brothers of Douglas, have gone to Boston to superintend the premiere of "The Three Musketeers" there.

Earle Joins F. P-L

To replace L. Hiscott, who is now assistant-director with George Fitzmaurice, Frederick Earle, who for the past fourteen months has been associated with the Stoll Film Company as casting director, has joined the staff at Paramount's London studio as location manager. Mr. Earle gained his earliest experience on the road and in London as a member of the British legitimate.

Jesse L. Lasky Buys Play for T. Meighan

The play that George Loane Tucker was working on when he died, and which he had hoped would be a successor to "The Miracle Man," has been bought by Jesse L. Lasky for Thomas Meighan as Mr. Meighan's next Paramount picture. It is, "If You Believe It, It's So," and was written by Perley Poore Sheehan, a large number of whose stories have been produced on the screen, notably, "The Whispering Chorus," which was produced by Cecil B. DeMille.

Tom Forman will direct the film on the completion of "A Prince There Was." Mr. Sheehan, the author, is co-operating with Waldemar Young in the adaptation of the story for the screen.

Breaks Toe

Lester Cuneo is limping around this week because of a broken bone in one of his toes. In making a jump from the top of a house to the ground as part of the action in the picture he is making, he struck a rock that caused the injury.

Mme. Camilla Dalberg Ends Engagement with "Buddies"

Motion picture audiences may again soon see Mme. Camilla Dalberg, who they have seen many times before in noted film productions but who has not appeared on the screen recently. The well-known actress, who plays straight heavies, characters, grand dames, drama or comedy, has recently concluded a successful two years' tour as "Madame Benoit" in George Hobart's stage production of "Buddies." She played with the original company which ran for nine months at the Selwyn Theatre, New York.

Mme. Dalberg's theatrical experience has been an extensive one. After seasons and special engagements at theatres in Petrograd, Paris, Brussells, Leipsic, Berlin, Vienna and London, which included appearances by request before the late King Edward and the Czarina, she came to this country to appear under the management of David Belasco. In 1915 she was with Leo Ditrichstein in "The Great Lover."

In film productions she was featured in "The Heart of Nichette," "After Many Days" and others. She also appeared in "The Bishop's Carriage" with Mary Pickford, "Seven Sisters" with Marguerite Clark, "One Million Dollars," with William Faversham, and other pictures with well-known stars.

MME. CAMILLA DALBERG

Close-ups In and Around Central New York

Here's an incident that carries its own moral:

"The college boys are not polite in my town," said an exhibitor who has the only show in a college town up-state. "If they like a picture they cheer it and then come to me and tell me so. If they don't like it they get up after the show and 'Boo' me. What do you think of that? Now, I've been showing cheap pictures. I'll admit it. A guy has got to live. I've been getting my comedies for a dollar a reel and my features for $7.50. Well, sir, every time I show these pictures the college boys sit quiet till the show is over, then one of 'em gets up and shouts: 'What did you think of the show, fellows?' All of the others at once yell: 'R-o-t-t-e-n!' This has a very bad effect on the rest of the audience. I have had town people come up to me and tell me that they don't like to make unseemly noises like the college boys do, but that they want better pictures. What makes 'em do that? Why, the college boys yelling 'R-o-t-t-e-n!' It influences 'em."

"Why don't you give better pictures?" he was asked.

"I do, sometimes," was the reply. "'The Miracle Man' went great. I'm showing Charlie Chaplin in 'The Kid.' I'm going to buy 'Without Benefit of Clergy.' I'll pay big money for these pictures. But don't you see—I won't make the profit I would running cheap pictures. If I show cheap pictures I stand to clean up big."

"Sure," it was suggested to him. "You stand to clean up big and then have your crowd yell 'R-o-t-t-e-n!' Ever read Mark Twain? Ever read about the King and the Duke, who gave the Royal Nonesuch show, cleaned up big and then skipped out of town? That's what you are doing with cheap pictures.

"Has it ever occurred to you that you are paving the way for another house to open in your town? When you show cheap pictures your people roast them. These comments will reach some enterprising exhibitor with a bank-roll and he'll come along and build a new house. Then you'll be glad to pay big money for your pictures right along and break even. You'll have a big fight on your hands. Either you'll have to drive the newcomer out of business or he'll drive you out of town. You've now got a monopoly, just as the gas and water companies have got. It's up to you to be a servant of the people. If you're not serving them to the best of your ability, they are going to see to it that somebody comes along who will."

"I guess I know how to run my business," said the exhibitor. "If those college boys get fresh again I'll have 'em run in. I'm going to use any old picture I want to and if people don't like what I show they can stay away from my house."

SCENE FROM "THE INFAMOUS MISS REVELL," METRO PRODUCTION, STARRING ALICE LAKE

F. M. Betts, of the Opera House, Waterville, says business is picking up. His motto is, "Show good pictures and get good patronage."

* * *

J. R. Parsons, of Earlville, says he is doing a good business with a Paramount program. He runs one night a week.

* * *

D. H. McLoughlin, who runs the only picture house in Oriskany Falls, has sold his hotel there. He says he will concentrate on pictures.

* * *

T. E. Hays, Associated Exhibitors' salesman out of Albany, is a benedict. A few days ago he married Miss Marie D. Nolan, of Albany, a daughter of Mr. and Mrs. E. J. Nolan. The ceremony was performed at St. Malachy's church, New York City. Good luck, T. E. You've built up a good record with your selling talks, and now the missus will sell you some good talks about Home Features.

* * *

Bert Gibbons, the sell-'em-high-and-fast war horse of Central New York, is now managing the Vitagraph Albany office. Bert sent in a big flock of contracts for his first week. He is being ably assisted by H. F. Lane, of Utica.

Seymour Parsons, whose father owns Parsons' Hall, Marcellus, is an expert on projection and is known as one of the most careful operators in the State. The father, L. E. Parsons, has made a success of the show business, and is mighty proud to have Seymour following in his footsteps.

* * *

F. V. Thompson, who owns shows at Liverpool and Jordan, recently lost his father, a respected merchant of Marcellus.

* * *

The Old Utica Theatre, at Utica, which was sponsored by the Utica Drop Forge Co., has been taken over by the Polish Community of Utica. F. B. Kostor, president of the Polish Community, is running the show.

* * *

Oscar L. Weigel is now managing the Colona Theatre, Norwich. Mr. Weigel forsook the show business for the U. S. flag when war was declared. He went to France and got in the thick of it as a top sergeant. Since his return crowds have been executing "right front into line" at the Colona box office.

* * *

Edgar Weill, of the Strand, Syracuse, who is always there with a good story, tells this one: Two Hebrews ran a boarding house. Their star boarder, an aged Israelite, hadn't paid up for six months. They wanted to get rid of him but didn't have the heart to throw him out. At last they decided to quarrel between themselves over the coffee, ask the star boarder what he thought of it, and if he said it was good one was to throw him out and if he said it was bad the other was to give him an exit. They quarreled at the breakfast and then appealed to Solomon, the "star," for a decision. He looked at his hosts, looked at the food and said: "I don't know anything about coffee." He stayed.

Big Vitagraph Film Has Been Finished

The filming of "Flower of the North" has been completed to the last shot. The large cast which director David Smith led out into the woods and mountains of Northern Oregon has returned to Hollywood after several weeks' absence from civilization.

The result of their labor—several thousand feet of film, has been shipped to the Vitagraph studios in Brooklyn, N. Y. There it will be developed in Vitagraph's own special laboratory.

"Flower of the North" offers an example of the combination of the three great factors necessary to a successful motion picture; a capable cast headed by distinguished stars, a gripping worthwhile story by a world-famous author and a skillful, experienced director.

Henry B. Walthall and Pauline Starke head the all-star cast. They are supported by a cast of well-known players, including Harry Northrup, Emmett King, Joe Rickson, Jack Curtis, Walter Rodgers, William McCall, and Vincente Howard. In addition whole tribes of Indians, gangs of lumbermen, and hundreds of extras were utilized to make it big in all respects.

SCENES FROM THREE BIG GOLDWYN PRODUCTIONS
No. 1—"The Invisible Power." No. 2—"All's Fair in Love." No. 3—"For Those We Love"

SCENE FROM "HIS NIBS," STARRING CHIC SALES. RELEASED BY EXCEPTIONAL PICTURES

Paramount Week Has Made Its Advent in Philippine Islands

Paramount Week made its appearance in the Orient for the first time, September 3 to 9, when the leading theatres of the Philippine Islands joined in the better pictures movement. The celebration was held under the auspices of the Lyric Film Exchange of Manila, owners and operators of a string of theatres and Paramount distributors for the Philippines.

Reports received from Manila by E. E. Shauer, manager of the foreign department of the Famous Players-Lasky Corporation, indicate that a big majority of the theatres throughout the islands joined in the celebration, which will become an annual event.

Kent on Tour

John A. Kent, publicity and sales manager of Aywon Film Corporation, is now on a flying visit to exchanges in the North and Middle West.

Selznick Revivals of Talmadge Films Find Favor with Public

Since the days when Lewis J. Selznick was making Norma and Constance Talmadge stars of the screen these popular girls have greatly enlarged their following in all classes of theatres. It has been demonstrated in hundreds of exhibitor reports that the Talmadge reissues are meeting such favor with the public that any fancied prejudice against "reissues" as potent attractions has entirely disappeared.

"Panthea" was released several months ago as a "pulse feeler." So promptly did public approval at the box office react through the picture showman that every succeeding report confirmed the first indications. "Ghosts of Yesterday" followed, and "The Moth" and "Up the Road with Sallie" were released because of the success attained by immediate predecessors.

The results thus secured were evidence enough that "Talmadge fans" who know only the newer features in which Norma and Constance have appeared, wanted to see everything these popular stars have done in their career. So it came about that in preparing this season's plans, six Norma and six Constance reissues were provided.

"Scandal" is current and is meeting with the same favor as its predecessors. It seems likely that the Talmadge dozen will be a most desirable part of the allotment which independent exhibitors will draw from the Selznick source during the months to come.

Carlyle Ellis Director of a New Production

When Playgoers Pictures released through Pathe Exchanges on September 11, the five reel feature "Home-Keeping Hearts," distribution was begun on the first production of the newest Eastern producing company—Cameo Classics. The men behind the organization are Charles W. Barrell, Carlyle Ellis and Albert L. Cook of Columbus, O.

Mr. Barrell and Mr. Ellis are well known to the industry, having come into the scenario and directorial field after varied newspaper experiences. It is understood that Mr. Cook is the financial backer of the company. The production was directed by Carlyle Ellis.

Is Leading Woman

Virginia Valli will again be leading woman for Bert Lytell when that star begins enactment of the prize-fighter role in his next Metro special, "The Right that Failed."

Educational Now Releasing One Hundredth Bruce Scenic

Educational Film Exchanges will celebrate in October a sort of a "centennial" for Robert C. Bruce, pioneer producer or the "pure scenic" in motion pictures, by releasing his one hundredth scenic. It is called "Strolling Minstrels" and is a presentation of types in wandering musicians—in the Alps and in the highlands of Scotland.

Robert C. Bruce is said to be the real creator of scenic reels. "Travelogues" had been shown before, to be sure, but when the Bruce picture, "When the Mountains Call," in three reels, was run for several weeks on Broadway five years ago, it marked the beginning of the showing of the "pure scenics" which have since become so popular with picture fans.

Educational released "When the Mountains Call" and has released every Bruce scenic picture made since. "When the Mountains Call" was the first and last scenic made by Mr. Bruce that ran three reels in length. All the pictures released since then have been one-reelers. In the five years since its release Mr. Bruce's life has been one of thrills and perils. Not a few times he has barely escaped with his life, and yet he has consistently held that no danger was too great to risk to get the picture that he started after.

Mr. Bruce is a great lover of dogs, but he has been mighty hard on his pets. On the tours he has made pictures for Educational he has accounted for four dogs, three of them Great Danes and the fourth a little pet known as "The Whoosit." Two of these dogs fell to their deaths from mountains where their master had climbed to get "shots."

Just a few weeks ago, Mr. Bruce and Hamish MacLaren, a scenario writer of New York, were in a canoe in a stream in Oregon when they were caught in a whirlpool and the canoe was overturned. Both men had to fight for their lives for almost an hour before they succeeded in getting out of the treacherous waters. All the valuable equipment they had in the canoe was lost. Mr. Bruce is still in the Far West from where he will return East in a few weeks with several new pictures.

Pathe Review No. 122 Has Wide Variety of Interesting Subjects

"Stars of the Field Trials" is the title of one of the most interesting screen studies ever shown, and the outstanding feature of Pathe Review No. 122, scheduled for release by Pathe September 25. "Ringing Bells" and "Comanche Rap" are a pair of these aristocrats from Dogdom owned by William Ziegler, Jr., of Noroton, Conn.; and "Bramble" and "Diminutive" are another fine pair. The value of these dogs runs to amazing figures—for they are the finest of their breed in the world.

"The Open Door in Morocco" is a beautiful Pathecolor travel-scenic picture, showing in natural tints the bizarre and picturesque streets of ancient Fez, the capital of Morocco.

The resurrection of an East Side section as New York's aristocratic residential quarter is shown in "The Passing of Fifth Avenue." The resurrection is caused by the drifting of Fifth avenue folk to Sutton Place on the East Side, which they are planning to bring back to its old glory.

Installs Music Scores to Help Strengthen Bill

With the new fall season already under way, Chicago's State-Lake Theatre, of which Harry Singer is manager, announces that in an effort to further the pleasure of its patrons as well as to strengthen its screenings it will feature Synchronized Music Scores.

A thorough trial has, it is said, convinced Mr. Singer that they are entirely practical and in voicing his approval of them, he said: "It is my firm belief that Synchronized Music Scores can perform a service that has been badly needed by the exhibitor ever since pictures have taken their present place in the affections of the public."

Has Booked Five Current Releases

H. H. Skinner, of the Alhambra Theatre of Ogden, Utah, a 2,100 seat house, has booked "The Journey's End," "A Certain Rich Man," "The Face of the World," "Rip Van Winkle" and "The Mysterious Rider," five current Hodkinson releases for immediate play dates.

WHY THE SOUTH SEAS
MILLIONS ARE ASKING ? ? ?

"BALI THE UNKNOWN"
A 5-Reel
Feature Travel Story
in
PRIZMA-COLOR

Will Tell Those Millions Why—

Robert Louis Stevenson
Jack London
Frederick O'Brien
W. Somerset Maugham
and numerous other writers
Are So Enchanted With These Isles.

"BALI THE UNKNOWN"

is a modern day discovery of an island unknown to the western world.

The Balinese people are the most remarkable people of all the islands.

The survivors of an ancient empire.

"BALI THE UNKNOWN"

is a Travel Story Feature, picturizing for the first time in Prizma-Color all the glory, color and mystic lure of the South Seas.

A Hauntingly Beautiful Picture
of
Love, Romance and Adventure
Stranger Than Any Fiction

Eight pages of art inserts with descriptive matter devoted to the "Bali" picture in the September number of the "Asia" magazine.

Shown at the Capitol Theatre, New York
And Overwhelmingly Applauded
At Each Screening.

A BETTER PICTURE
HIGH ENTERTAINMENT VALUE
BIG EXPLOITATION OPPORTUNITIES

Posters by Jean Paleologue

Wire or Write for State Rights and
Territorial Premiere Screenings.

HAROLD H. HORTON
PRIZMA, INC., 71 WEST 23rd STREET, NEW YORK

"A Man's Home" Is Ready for Release by Selznick Company

In his announcements for the forthcoming year Lewis J. Selznick set six specials as the limit of his units apart from his star series and the twelve Talmadge releases, and of these specials, "A Man's Home" was promised as one of the earliest of these specials to reach the screen. Now definite information is at hand that "A Man's Home" is ready for the exhibitor.

This picture was made months ago. Time was given to its adequate production, the editing and titling was done in a thorough manner and prints have been in Select exchanges for several weeks awaiting word from Sam E. Morris, vice-president in charge of distribution, to launch the special on the market.

"A Man's Home" carries many advantages that do not usually attend the average release, according to the claims of the Selznick organization. Its advertising possibilities are many, a foundation for exploitation being found in many of its integral factors—its story and authorship, its cast and director and in the impressiveness of its settings.

Ralph Ince directed the presentation and it is declared by the Selznick forces that the production represents the best work Mr. Ince has done for the screen.

"The Cup of Life" Has Been Completed by Thomas H. Ince

"The Cup of Life," Thomas H. Ince's latest special for Associated Producers release, was recently completed and laboratory work commenced on the prints in order that they may be in Associated Producers exchanges a fortnight prior to the release date.

"The Cup of Life" was offered at the Jensen's New Raymond Theatre, Pasadena, in addition to a regular evening program and without advance notice or advertisements in order that it might be put to the best of criticism by an average American audience. The results exceeded the most optimistic expectations of Thomas H. Ince as well as the members of his studio staff and the trade who were present.

The powerful suspense of the drama held the interest of a packed house from beginning to end, it is said, while Hobart Bosworth's intense and human character portrayal of "Bully Brand" and Madge Bellamy's striking beauty made a distinct impression.

"One Arabian Night" Honored By National Board of Review

The Committee on Critique of the National Board of Review has arranged for a special showing of "One Arabian Night," the newest First National-Pola Negri special, at Aeolian Hall, New York, the evening of September 20.

It will be an invitation presentation, designed to show leaders of thought the heights to which the cinematographic art has advanced. The guests will include artists, writers, dramatists, critics, editors, leaders of the motion picture and theatrical world, stars of stage and screen and a selected group of advanced cinema producers.

In addition to the notables, the committee will give several hundred orphan children an opportunity to see what it is pleased to call "The peer of Oriental dramas on the screen."

Independents Are Taking Much Interest in "Peacock Alley"

The advertising campaign which is now under way in the trade papers of the film industry by the Tiffany Productions is focussing the attention of the leaders of the independent field upon "Peacock Alley," the Robert Z. Leonard production in which Mae Murray is making her first appearance as an independent star and producer, the company says.

One of the peculiar developments of the advertising is, it is said, the flood of inquiries of the leading theatres throughout the country concerning the releasing arrangements of "Peacock Alley" and the other pictures of the series which Robert Z. Leonard will direct with Mae Murray in the stellar role.

Some of the biggest houses in the country have asked for pre-release engagements of the film, it is reported. In speaking of this unusual interest M. H. Hoffman said "It is most gratifying to Miss Murray and Mr. Leonard that such wide spread interest is being shown by theatre managers. Of course we cannot make any booking arrangements with exhibitors until one of the several negotiations now pending with some of the largest releasing organizations is closed."

Melford to Begin on a New Picture

Having finished his big production of "The Sheik," George H. Melford will next produce for Paramount Frank Norris's novel, "Moran of the Lady Letty," according to a wire just received in New York from Jesse L. Lasky. Dorothy Dalton will be featured and Rudolph Valentino will play the male lead.

SCENES FROM "A MIDNIGHT BELL," STARRING CHARLES RAY. RELEASED BY ASSOCIATED FIRST NATIONAL

"Judgment!" from Victor Hugo Novel, for Independent Market

Milton C. Work, president of World Film Corporation, has announced the early release to independent buyers of the most elaborate production his organization has ever exploited—the dramatic spectacle, "Judgment!" founded upon Victor Hugo's drama, Mary Tudor.

"Judgment!" is described as an elaborately produced picture with a cast of distinguished actors, and ensembles of thousands. The story is said to have all the thrills of melodrama, coupled with absorbingly human characterizations for which Victor Hugo was noted. The picture has been elaborately prepared for presentation, it is said. The subtitles have been written by Harry Chandlee and Wm. B. Lamb, and there are special art title effects.

Mr. Work, in speaking of the production, said:

"'Judgment!' in my opinion, is the greatest state right opportunity ever offered to the independent buyer."

"Judgment!" heads an impressive list of new productions offered for the fall and winter by World Film. "Suspicious Wives," starring Mollie King and directed by John M. Stahl, has already been bought for New York by First National, and has been acquired for New England by Cosmopolitan.

World Film Corporation's series of Joe Moore-Eileen Sedgwick dramas are the latest productions of the Pacific Producing Company. Joe Moore, brother of Tom, Owen and Mat and Eileen Sedgwick, the popular serial star, are featured in five tense dramas.

"The White Rider," the first of the series, is a mystery story of the West; "The Problem Eternal," the second of the Moore-Sedgwick series, is the story of thrilling experiences in a big city. In "Twenty-Three-and-a-Half Hours Leave," the principals do the best work of their careers, it is said.

"False Brands," as is indicated by the title, is a story of cattle rustling. In "The Wolf Pack," Joe Moore is a member of the Canadian Mounted Police. "Arrest Norma MacGreggor" is the title of the fifth Moore-Sedgwick release—a story of Chinese smugglers in a city in Western Canada. On its list of offerings, World Film Corporation also has Clara Kimball Young's starring vehicle, "Camille."

Talking of World Film Corporation's plans, Mr. Work said: "In aquiring pictures for release to the state right market, we have kept before us a determination to purchase only the best productions that can be obtained—and in each instance, after a picture has been accepted by our board, we do all that is possible to make it even better."

Charles Ray in New Production

Charles Ray has selected the cast for "The Deuce of Spades," his latest play which is based on the late Charles E. Van Loan's story of the same title. The scene of the photoplay is laid in a small western mining town.

Work Starts Soon

Cecil B. DeMille has announced the name of the new special production he is about to start at Hollywood for Paramount. It is "Saturday Night," the original story and scenario being by Jeanie Macpherson, author of "Forbidden Fruit," "Something to Think About" and "The Affairs of Anatol," and adapter of nearly all of Mr. DeMille's other big productions of recent years.

Riesenfeld Gets Three Weeks Pre-Release on Animal Picture

"The thrill is the thing in pictures." This apparently is the verdict, Pathe says, of many of the foremost American exhibitors are response to the announcement by Pathe that it will issue a series of three Major Jack Allen Wild Animal pictures.

Hugo Riesenfeld, managing director of the Rialto Theatre, was so impressed by the trio of pictures in this series, that he sought a three weeks' pre-release on "Netting the Leopard," first of the series. His request was granted, and during the week of September 5, the Major Jack Allen picture was prominently featured.

Mr. Riesenfeld, like many other foremost American exhibitors, are said to be, is running stronger to short subjects than ever before. His bill during the week of September 5 was held up largely by the short subjects he scheduled, according to newspaper criticisms of the Rialto program. This is one reason why Pathe is concentrating so heavily on "short features" this fall, and meeting now with greater success than ever before.

The Major Jack Allen wild animal productions were selected for fall release because of their decided novelty, their ability to thrill and because of the nation-wide fame of Major Allen, who has been featured as a headline act in the Keith vaudeville theatres.

Major Allen uses neither steel trap nor any cruel devices in bagging his game. His work is accomplished virtually with his bare hands, and some stout rope. His sorties into the jungle after animals that are to be captured for zoological purposes only are most vividly portrayed.

Agnes Ayres Begins First Film As Paramount Star; Parker Story

Agnes Ayres, Paramount's newest star, who has just finished her work in George H. Melford's production, "The Sheik," in which she is featured with Rudolph Valentino, was scheduled to start this week at the Lasky studio on her first starring picture, an adaptation of Sir Gilbert Parker's novel, "The Lane That Has No Turning."

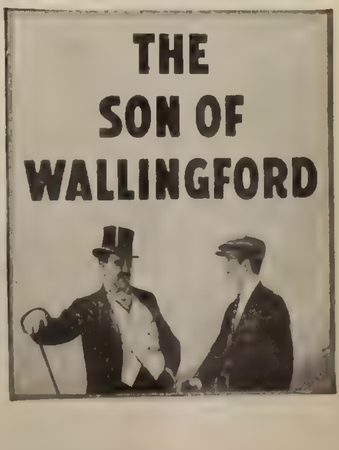
Eugene Mullin collaborated with Sir Gilbert in the preparation of the screen version of this story which, according to the author, is based upon facts in the lives of two real and famous people, one of them a celebrated French opera singer. Mr. Mullin has adapted more than 100 stories and declares that this has been one of the most pleasurable tasks he has ever had.

Rollin Sturgeon will supervise the production and Victor Fleming will direct. Mr. Fleming needs no introduction, although this is his first work for Paramount, for he long ago proved his art. He recently completed a series of pictures starring Constance Talmadge and previous to that directed Douglas Fairbanks in three recent successes.

As in Paramount starring debuts of Gloria Swanson and Betty Compson, unusual care is being taken in the selection of the cast.

Pictures at Sea

On his trip back from New York to Washington, aboard the Mayflower, President Harding will see three Paramount pictures, William S. Hart in "Three Word Brand," Thomas Meighan in "Cappy Ricks" and Elsie Ferguson in "Footlights."



Frantz Designs "Sheik" Poster

Marshall Frantz, one of the best known of the younger group of artists and illustrators, has just completed a striking oil painting for use in a 24-sheet poster for George Melford's production, "The Sheik," which Paramount will release this fall.

The picture shows Rudolph Valentino, as the sheik, mounted on a rearing white Arabian horse, seizing Agnes Ayres, who plays the role of Diana Mayo, and about to lift her to the back of his steed. Brilliant contrasting colors against a bright blue background form one of the dominant characteristics of the painting.

Prints of Film Are Shipped to Branch Offices

Prints of the early episodes of "Breaking Through," the new Vitagraph serial co-starring Carmel Myers and Wallace MacDonald already have been shipped from Vitagraph's Brooklyn plant to its twenty-eight branches in the United States and Canada though the first episode is not scheduled for release until next month. A practical plan book for the earlier episodes of the serial also came off the press early last week and is now in the hands of the various exchange managers. Vitagraph will furnish extensive press sheets to aid the exhibitors in putting over the subsequent episodes.

"Breaking Through" is in many respects different from any serial ever filmed by Vitagraph. One of the scenes filmed in California recently showed a railroad locomotive actually blown to pieces.

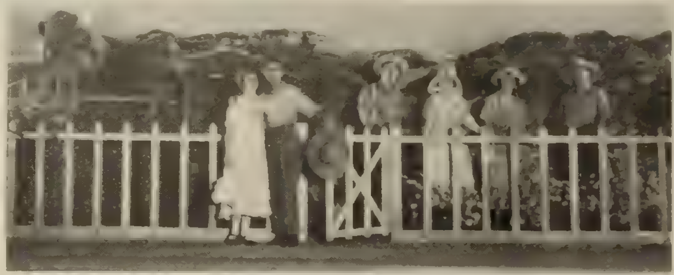
Going to London

Sir Gilbert Parker, who for the past year has been at the Lasky studio, Hollywood, engaged in the preparation of stories and scenarios for Paramount production, left Hollywood recently for New York whence he will sail for London for a visit.

GLADYS WALTON IN UNIVERSAL'S "THE ROWDY"

Hyman Cleverly Synchronizes Motion Picture and Prologue

Synchronizing film and prologue is not new, but the Brooklyn Mark Strand in the development of a stage prelude to introduce "Way Down East," exerted such care in this particular that Managing Director Edward L. Hyman was able to produce an "atmospheric prologue," the characters and action of which coincided absolutely with the film script.



PROLOGUE DESIGNED BY EDWARD L. HYMAN, DIRECTOR OF THE STRAND THEATRE, BROOKLYN, FOR UNITED ARTISTS' RELEASE, "WAY DOWN EAST"

Mr. Hyman reached out to catch the rustic spirit that prevails throughout "Way Down East," and with the aid of the right stage properties, light shadings and properly garbed singers and dancers, he made a twilight farm scene full of action and music that started the featured film off with a bang even before the first flicker had been seen on the screen.

A picket fence ran the length of the stage in the style one finds so often in the rural districts. Set foliage and a back-drop showing a semi-pastoral-maritime scene with emphasized rock and lichen covered projections furnished just such a countryside scene as is found in New England, not too colorful but made warm enough with the glow of early evening lights from the projection room.

The sky of the back-drop was tinted with a rosy crimson, relieved below with a filmy blue, a rich sunset effect. The curtain revealed only the scenic art presentation. A charming breeze-blown country maiden come from the left, her long ribboned hat dangling at her side. She wore a print dress and advanced to center stage behind the picket fence. She loitered here where another dancer garbed as a farm hand stole up behind her. The pair then came gliding through the gate to front stage center where they indulged in a pretty rustic dance.

From the left wing came the Mark Strand mixed quartette attired as are the chief characters in "Way Down East." They glanced knowingly at the amorous couple. The couple sidled off to one side of the stage where an impromptu love scene was staged while the quartette sang "Love's Old Sweet Song." The stage lights dimmed as the chorus was reached, the stage being in soft twilight at the finale.

Semon Filming "The Sawmill"

Larry Semon and his supporting company are in the forest fastness in California, near Lake Hume, filming his newest Vitagraph comedy, "The Sawmill." The location looks, it is reported, like a combination lumber camp and a military commissary department. The women members of the company have accommodations in a small hotel and the male members are housed in tents and are leading the life of lumberjacks and benefiting in health accordingly. As the title indicates, the action of the comedy is in radical contrast to Larry Semon's current comedy, "The Bell Hop."

Books Film in 700 Theatres

Goldwyn's production of Rupert Hughes' picture of home, "The Old Nest," has been booked in more than 700 theatres for showing within the next few weeks, it is stated by Goldwyn officials. New bookings are being received daily.

Of these 700 theatres, it is further stated, around 200 showed the picture during the week beginning September 11, the first week of release.

Mert Schwartz of the Great Lakes Realty Corporation, made a final trip to New York this week to get plans O. K'd for the new exchange building in Pearl street, ground for which was broken this week. About twelve Buffalo exchanges will be housed in the structure.

Pola Negri's "Gypsy Blood" Breaks a Record for Crandall

"Gypsy Blood," First National's release of Ernst Lubitsch's filmization of the original French version of Prosper Marimee's story of "Carmen," with Pola Negri, remembered as the star of "Passion," recently broke all summer attendance records at Crandall's Metropolitan Theatre in Washington, D. C. Another First National attraction, Whitman Bennett's camera version of Edward Sheldon's play, "Salvation Nell," two weeks later repeated the dog-days success of the Negri vehicle.

The presentation of "Gypsy Blood" was distinguished by a musical setting created by N Mirskey, conductor of the Metropolitan Symphony.

Immediately preceding the screening of the feature, the house was thrown into complete darkness except for the exit lights. The left hand proscenium side-stage, an aperture directly adjoining the screen opening and visible from all parts of the house then was slowly revealed by the lifting of the Venetian curtain which disclosed a gypsy violinist before black velvet drops dimly outlined in the faint glow of an amber spotlight.

As the curtain rose, an invisible piano began the prelude of Sarasate's "Gypsy Airs," which was immediately taken up by the violin and played as a solo with piano accompaniment through the first two movements. The lively last movement was then picked up by the string orchestra and woodwinds, and merged directly into the opening of the picture at the conclusion of the violin solo.

The violin solo was masterfully played by Alexander Podnos, solo violinist of the Metropolitan Symphony.

Duncan Making New Production

William Duncan, Vitagraph western star, is already well in production on his new picture which will follow "Steelheart." Like "Steelheart" the new story is western in atmosphere, having been adapted from a novel by J. Raleigh Davies.

Reisenfeld Gives Praise to Film

"I think 'Moongold' is worthy of playing my theatres on Broadway twice every year" is the glowing compliment paid to Will Bradley's production "Moongold," by Dr. Reisenfeld of the Criterion, Rivoli and Rialto theatres. "Moongold" is released by the F. B. Warren Corporation. It is a three-reel novelty picture.

WILLIAM FOX PRESENTS "FOOTFALLS," DIRECTED BY CHARLES J. BRABIN

Vitagraph Officials Laud Chesters After Seeing "Son of Wallingford"

"The Son of Wallingford," the new Vitagraph production written and directed by Mr. and Mrs. George Randolph Chester, titled, cut and edited to its final form, was shown last week to the executives of the organization and created an air of confidence and super-optimism at the administrative offices.

It took more than a year to make "The Son of Wallingford," but all who have seen the picture emphatically declare that it has been a year well spent. Prints of the picture are being shipped to Vitagraph's various branches in the United States and Canada. It is a practical commentary on Vitagraph's confidence in this production that more prints are being made on this picture than on any Vitagraph special ever produced, not even excepting "Black Beauty."

"The Son of Wallingford" is in eight reels, but so smoothly does its continuity run that it is difficult to believe that it is in more than six, it is said. This may be explained by the fact that it was handled from the idea to the finished film by just two persons—Mr. and Mrs. Chester.

Mr. and Mrs. Chester evolved the idea; wrote the condensed version for Collier's Weekly; wrote the full length novel which is now enjoying a record sale; arranged for its syndication to leading newspapers; wrote the scenario from their own novel; selected the cast for the picture; directed the picture; wrote the titles; supervised the art titles; cut and edited the finished film.

In other words, every bit of the work represents the efforts of the Chesters, entirely unaided except for the financial backing and picture-making facilities of Vitagraph as a producing organization. The Chesters have had a distinguished literary career in both the magazine and the book field. Yet these creators of "Get-Rich-Quick Wallingford" are prouder of this one achievement, "The Son of Wallingford," than of their recognition and success as famous authors.

The hero of "The Son of Wallingford" is an honest man. In this sense, also, the story differs from any previous Wallingford tale. The honest man is Jimmy Wallingford, who has the resourcefulness, the likableness, and at times even the trickiness of his silken-smooth father, but it is backed up by the honesty and sincerity of his mother. Tom Gallery portrays this character.

Wilfrid North plays "J. Rufus." George Webb of "Black Beauty" fame plays "Blackie Daw." Some of the other players are Priscilla Bonner, Antrim Short, Van Dyke Brooke, Sidney D'Albrook, Andrew Arbuckle, Bobby Mack, Walter Rogers, Margaret Cullington, Martha Mattox, Florence Hart and Lyla Leslie. About 3,800 players appear in some of the scenes.

Human Factor Greatest Force in Film Business Says Ragland

"In making pictures for the public we have to remember that human nature is still doing business at the old stand," says John C. Ragland, general manager of the Arthur S. Kane Pictures Corporation in a statement regarding the selling of photoplays to motion picture audiences today. Mr. Ragland declares that there is a tendency to forget fundamental human traits in modern production, and that the moment the "showman sense" is absent from the studio, the reaction is felt among all the agencies that sell the film to the public.

"A theatre man said to me the other day," declares Mr. Ragland in his statement, "that he would gladly swap a dozen assorted 'collosal sets' and two shiploads of 'gorgeous costumes' and fifty-seven varieties of 'atmosphere' for just one powerful factor that every purveyor of entertainment since Barnum's time and before he built fame and fortune upon—and that's the human touch."

In facing the problem of selling pictures today, both from the point of view of the distributor to the exhibitor, and the exhibitor to his clientele, Mr. Ragland cites as an example of his sales argument the record of the Charles Ray features which Arthur S. Kane presents for distribution through the First National circuit.

Conway Tearle and Zena Keefe in New Picture

The Ralph Ince-production, "After Midnight," set for release through Select as of September 20, introduces two Selznick stars in its leading roles—Conway Tearle, the advertised star, and Zena Keefe, his leading woman. Mr. Ince, the director, is also a Selznick star having to his credit "The Land of Opportunity" and "The Highest Law" as his latest offering through Select exchanges.

"After Midnight" was produced by Mr. Ince from Edward J. Montagne's scenario of John Lynch's story, "Ye Shall Pay." It opens the Conway Tearle series of six pictures that are included in the "Forty from Selznick promised for the ensuing twelve-month.

"The Power Within" Has Been Finished

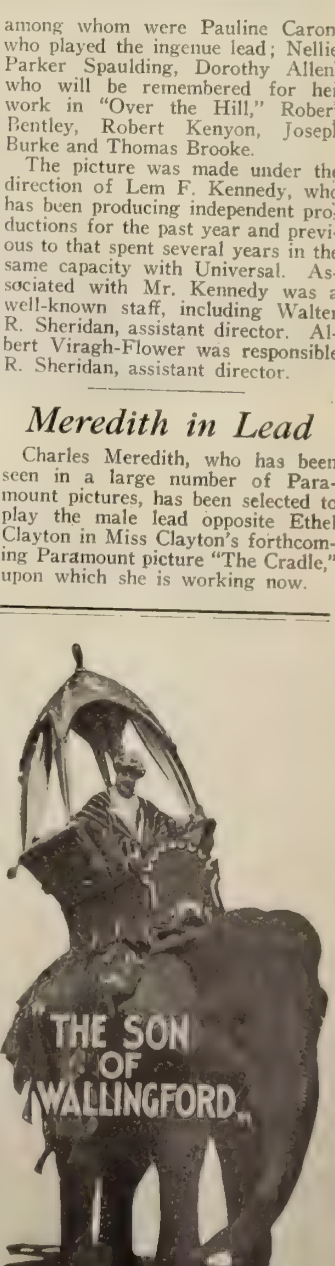
"The Power Within," the first of a series of feature productions to be made by the Achievement Pictures Corporation, has just been completed and will soon be ready for an early release. Dr. Robert Norwood, the author, used faith as his foundation.

William Tooker, who plays the leading role, was surrounded by a well-known and evenly balanced cast among whom were Pauline Caron, who played the ingenue lead; Nellie Parker Spaulding, Dorothy Allen, who will be remembered for her work in "Over the Hill," Robert Bentley, Robert Kenyon, Joseph Burke and Thomas Brooke.

The picture was made under the direction of Lem F. Kennedy, who has been producing independent productions for the past year and previous to that spent several years in the same capacity with Universal. Associated with Mr. Kennedy was a well-known staff, including Walter R. Sheridan, assistant director. Albert Viragh-Flower was responsible R. Sheridan, assistant director.

Meredith in Lead

Charles Meredith, who has been seen in a large number of Paramount pictures, has been selected to play the male lead opposite Ethel Clayton in Miss Clayton's forthcoming Paramount picture "The Cradle," upon which she is working now.



LUCY DORAINE IN F. B. WARREN'S "GOOD AND EVIL"

Ten Stories Being Prepared at Goldwyn Studios Are from the Pens of Famous Authors

A renewal of producing activity at the Goldwyn studios that will equal, if not surpass, the firm's high water mark of production is indicated, it is said, by the number of new stories being prepared for early production.

Basil King, author of "Earthbound," "The Street Called Straight," etc., has arrived at the Culver City studios to collaborate with Charles Kenyon in preparing the continuity for his own new novel now being published serially, "The Dust Flower."

The versatile and prolific Rupert Hughes, whose newest screen play, "The Wall Flower," is nearing completion so far as the photographing is concerned, is at work on two new stories which will follow closely upon "The Wall Flower."

Kathleen Norris has written her first original screen story and is at the studios collaborating with Julien Josephson in preparing the continuity. The story is at present called "The Happiest Night of Her Life."

Gouverneur Morris, having completed "Yellow Men and Gold," is now writing "Always Warm and Green." Ruth Wightman, who adapts all of Mr. Morris' stories to the screen, is now writing the continuity in collaboration with the author.

Julien Josephson recently completed a scenario called "A City Feller," which Goldwyn has purchased for early screen production. Charles Kenyon recently completed the continuity of Sir Hall Caine's great novel, "The Christian." The author has affixed his O. K. to the screen version. Cynthia Stockley's South African novel, "Wild Apples," is now being put into continuity form by Mrs. E. Magnus Ingleton, a continuity writer of established reputation recently engaged by Goldwyn.

Alice Duer Miller's story of "The Woman Who Hated Politics" is being adapted to the screen by Hope Loring, another new Goldwyn continuity writer. This story has borne a number of screen titles, but the definitive one has not yet been selected. Its latest was "Lanna's Day Dream."

Nell Shipman Is Star in New Film

Nell Shipman in "The Girl from God's Country," which will be released by the F. B. Warren Corporation, will be one of the best bets of the fall season for exhibitors looking for something new in the way of screen entertainment, the Warren Company says.

McGee Is Signed

To insure correctness of detail in settings of "The Daughter of Brahma," to be released through Associated Producers, Inc., J. L. Frothingham, the producer, has engaged Colonel J. K. G. McGee as technical director for the production. Much of the action of the story takes place in India and many of the sets are peculiar to that country, and Col. McGee is as intimate with India as is I. A. R. Wylie, author of the story.

"Affairs of Anatol" Breaking All Rivoli and Rialto Records

The biggest record in the history of the Rialto and Rivoli theatres is being set this week by Cecil B. DeMille's twelve-star Paramount production, "The Affairs of Anatol," which opened last Sunday simultaneously at those two Broadway houses.

On the opening day each house beat the previous Rivoli record for a single day held by John Barrymore in "Dr. Jekyl and Mr. Hyde." The paid attendance at the Rialto was 10,166 and at the Rivoli, 9,959. The record set by the Barrymore picture at the Rivoli a year and a half ago was 9,842, made on a Saturday with two more than were allowed the DeMille picture last Sunday. So great was the crowd struggling to get into the Rivoli that two of the doors were broken down and it was necessary to send in a call for the police reserves. It is estimated that at least 25,000 people were turned away from both houses.

This is the first time that a production was ever booked into both the Rialto and the Rivoli at the same time. Counting upon the drawing power of the twelve stars featured in the picture, backed by the name of DeMille as the producer, the management saw that a run of many weeks was inevitable unless the plan of joint showing was adopted. Present plans are to run it at both houses two weeks, during which brief time, according to present daily attendance figures, it will be seen by more than 200,000 people, or 3 per cent. of the entire population of Greater New York.

"Anatol" opened also on Sunday in Washington at Loew's Columbia Theatre, and on Monday Manager E. J. Stutz telegraphed S. R. Kent as follows: "'Anatol' engagement an epoch in Washington. 'Humoresque' records fading. Extended run inevitable."

Washington, New York and Chicago so far are the only cities to see the picture in advance of the release date, September 25.

Buckingham Back on Century Lot

Quite unexpectedly, Tom Buckingham, veteran director of many Century Comedies, returned the other evening to the Century "lot" to direct comedies with Harry Sweet. Although not yet completely well, he is feeling fit enough to continue his work with Century, starting with the picture he could not complete when he suddenly was taken ill.

His first work may be making "Shipwrecked Among the Animals," a burlesque on Universal's "Shipwrecked Among Cannibals."

Comedies Will Predominate in the Coming Metro Productions

Comedies will predominate in the new round of Metro pictures now under production or in the course of preparation at the company's studios in Hollywood. Within a few days five companies will be busy on stories of which all but one may be classified as comedies.

Viola Dana will start work on "Glass Houses," an original story written especially for her by Clara Genevieve Kennedy, for which Edith Kennedy, the authoress' sister, has prepared the continuity. Harry Beaumont, who directed Miss Dana's most recent Metro picture, "The Fourteenth Lover," will do "Glass Houses."

Bert Lytell has completed his work in "Lady Fingers" and will start "The Right that Failed" within the next few days. This story is by J. P. Marquand. Bayard Veiller will direct.

Alice Lake will have the only dramatic role in the new round of pictures. "The Hole in the Wall," a story by Fred Jackson, has been selected for her. Maxwell Karger will direct. June Mathis prepared the continuity.

George D. Baker is busily engaged in the preparation of a new series of productions in which Gareth Hughes will star. There will be five comedy dramas in this new group of Baker productions.

SCENE FROM "THE SHARK MASTER," UNIVERSAL RELEASE

ROTHAFEL'S DISPLAY ON "MARTIN JOHNSON'S JUNGLE ADVENTURES," AN EXCEPTIONAL PICTURE

Johnson's "Jungle Adventures" Scores Triumph at Capitol

Exceptional Pictures' Corporation's first release, Martin Johnson's "Jungle Adventures," ushered in the new season at the Capitol Theatre, New York City, in a most auspicious manner. Against the greatest array of the motion picture industry's real accomplishments ever known to have played simultaneously in one city, Martin Johnson's unusual tale of romance and fascination, opened on Sunday, September 11, playing to a remarkable business, which continued during the week, until at the time of going to press, all indications point to a record-breaking performance.

When it is taken into consideration that in inaugurating the new motion picture year, "Way Down East" is being shown at the Mark-Strand Theatre, for the first time in New York at popular prices. "The Affairs of Anatol" is playing both the Rivoli and Rialto Theatres; Mary Pickford in "Little Lord Fauntleroy" opened at the Apollo Theatre and Douglas Fairbanks in "The Three Musketeers" is in its third week at the Lyric Theatre, it becomes more evident what a wonderful showing is being made by the first Exceptional picture, Martin Johnson's "Jungle Adventures."

Alexander Beyfuss, vice president and general manager of the Exceptional Pictures' Corporation, in commenting upon the splendid performance of the picture, said:

"In making our original announcement of Martin Johnson's 'Jungle Adventures,' we made the statement that it would prove itself a unique attraction. Results have again indicated that we meant exactly what we said.

"This remarkable performance at the Capitol Theatre will stamp it as one of the outstanding motion pictures of the year."

In exploiting Martin Johnson's strange romance, the Capitol Theatre took advantage of all of the unusual exploitation features among other items, distributing oil paintings at every available point in the shops along Broadway, and using a novel display in the theatre lobby which attracted every passer-by, because of the uniqueness of the photographs from the production.

The week prior to the opening the marquise and the beautiful inner lobby of the theatre were used for the most effective stunt seen on Broadway for some time. The management of the Capitol arranged for the use of a sufficient number of birds, including Mexican and Australian parrots, Yucutan jays and cock-a-toos, with one of the animal shops and these were hung from the marquise and displayed in appropriate places in the lobby.

Even aside from their chattering and talking, these birds attracted and held the attention of everyone passing the theatre, in addition to make an attractive display. The cost of this stunt was practically negligible and can be used to advantage in the smallest town, yet the results obtained were inestimable.

Exhibitors may look forward with interest to the announcement which is expected shortly from Exceptional Pictures' Corporation as to the releasing arrangements of this demonstrated box-office production, Martin Johnson's "Jungle Adventures."

Fine Players Are Cast in Selig-Rorks

The high standard of the casting of the two-reel photoplays being produced by Selig-Rork for Educational is evidenced in the fact that Lewis Stone and Wallace Beery have been consistently selected for the leading roles. Stone appears in two and Beery in all of the four productions so far completed.

It is interesting to note that the producers have chosen for these two-reel subjects the two splendid actors whom they selected to make one of their most pretentious long feature pictures.

Orders Retakes on "Silent Call"

Director Laurence Trimble of "The Silent Call," the Laurence Trimble-Jane Murfin production which H. O. Davis is making for Associated Producers, Inc., has ordered retakes on the closing scenes of the picture and with the necessary members of the cast has gone back on location.

The order for the retakes was given because at the time the original scenes were shot, the full possibility for dramatic action on the part of Strongheart, the police dog, which plays an important part in the picture was not wholly appreciated.

Broadway Showing of "Chic" Sale Film After Astor Presentation

Exceptional Pictures' Corporation announces that arrangements have been definitely made for the initial presentation of its second picture, Charles (Chic) Sale in "His Nibs." The showing is to be held in the Grand Ballroom of the Hotel Astor, New York City, on the evening of October 6.

Prior to arranging its first pre-release run in a representative motion picture theatre, Alexander Beyfuss, vice president and general manager of Exceptional Pictures' Corporation, has decided to have the private showing where the industry will have an opportunity of seeing this film, the first motion picture offering in which Chic Sale has appeared.

This performance will be looked forward to with interest on account of the expectation "His Nibs" has aroused in the industry and also for the reason that it will bring to the screen an artist who has made an enviable record for himself with the amusement-going public. Chic Sale has been for a number of years one of the stellar attractions on the Keith Vaudeville Circuit, besides playing in a number of New York successes.

In his first motion picture Chic Sale has been given the opportunity of playing seven different parts, which include all the people which have become endeared to the public through the stage characterizations.

Invitations are being issued to all executives, to the friends of Mr. Sale in the theatrical and motion picture industries, and to all the trade papers, and a notable gathering is to be expected at this premier showing.

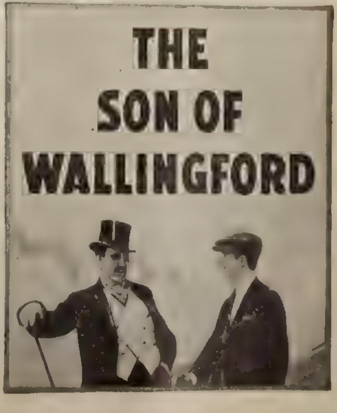
Farnum at Work on New Picture

Dustin Farnum, who celebrated his return as a Fox star by making "The Primal Law," recently completed at Fox Film Corporation's West Coast studios, is already at work on his second picture under the new contract. The new feature is being made under the working title "Cursed," and is from a story by George Allen England. Bernard Durning is directing the production.

Educational-Christie Comedies Showing New Type of Title Art

The new Christie Comedies being made for Educational under the recently made long-term contract have been "dressed up" as no short comedies have been dressed before, it is said. But Al Christie has gone further than this and the comedies are now showing a new and higher type of art in the titles and sub-titles.

E. G. Klein, artist, who is doing this work for the Christie organization, has the "comedy sense" to a high degree, and catches in a most commendable way the high lights of the comedies for contributory art. Thus the spirit of the comedy is never allowed to be lost, but is carried from the first flash on the screen through to the last fade-out, with a clever cartoon presentation of the general idea of the comedy in the main introductory title, and little line drawings in the sub-titles giving a cartoonist's brief idea of the action that follows each subtitle.



"The Prodigal Judge," a Noted Novel, Is Now Being Picturized

After many weeks of preparation, spent mainly in search of suitable locations, and a thorough investigation of the suitability of scores of applicants for the various characters, Vitagraph's special production of "The Prodigal Judge," adapted from the novel of the same name by Vaughan Kester, is now under way. Already a sufficient number of the lesser members of the cast have been engaged to begin the actual filming and within a week or ten days the cast will be complete. Jean Paige will have the leading role of Betty Malroy.

William Wright, production manager at Vitgraph's Brooklyn studios, returned on Thursday from a two weeks' stay at a small French-Canadian village on the St. Lawrence River. There has been built an exact copy of a Mississippi keel boat of the early years of the last century and a Mississippi River raft with double cabins, one at each end. These are now being taken up the river for thirty miles, avoiding the LaChine Rapids by canal. A little later several members of the company will go through the rapids on the boat and raft for some of the exciting scenes in the play.

For several days past Edward Jose, who is in personal charge of the production and who will direct all the scenes, and William Dunn, casting director, have been at work on the cast and on Friday they were joined by Mr. Wright. All three were determined to secure a cast of super-excellence and made haste slowly.

After the boat scenes have been taken on the St. Lawrence River the entire company will go South, where all the remaining exteriors will be made.

Begins on Picture

George Fitzmaurice has started work at the London studio of Famous Players-Lasky British Producers, Ltd., with a picturization of the successful Broadway comedy, "Three Live Ghosts." Norman Kerry and Anna Q. Nilsson will appear respectively in the roles of Billy Foster and Ivis, and Cyril Chadwick will portray the part of "Spoofy," which he created in the stage production.

Demand for "Three Musketeers" Necessitates Extra Showings

The midnight motion picture is no longer a novelty. Chicago has gone it one better and announced an 8.30 a. m. daily showing of Douglas Fairbanks' production of "The Three Musketeers," which has made as big a hit and is drawing as large crowds at the Randolph Theatre there as it is at the Lyric in New York, it is stated.

The fifteen hours' daily showing of "The Three Musketeers" was made necessary by the crowds that filled the streets in the vicinity of the Randolph, which has a seating capacity of but 700. The picture was shown to approximately 28,000 persons in the first week of what has become an indefinite engagement of the Fairbanks production.

Not only has the Chicago public become enthusiastic about "The Three Musketeers," it is said, but the newspaper critics also have voiced in unstinted terms their praise of the production in general and the splendid characterization of D'Artagnan by Douglas Fairbanks in particular, according to reports.

Third Showing

In connection with the return to the Capitol Theatre, New York, for its third showing there of "Lyman H. Howe's Famous Ride on a Runaway Train," it is interesting to note other return engagements played in first run houses by this striking one-reel novelty released by Educational. One of the latest of the big houses to take "The Runaway Train" back for a second showing is the big Pantages Theatre in Salt Lake City.

"The Golem" and "Dangerous Lies" Coming Releases

The big European production, "The Golem," which has made a good record at the Criterion Theatre, New York, and Paul Powell's production, "Dangerous Lies," are the features scheduled for release by Paramount, September 18.

"The Golem" was first presented at the Criterion in New York on the 19th of last June and it is still running there. There has hardly been a performance, afternoon or evening, in all these three months, that has not played to standing room, it is stated.

The other release scheduled for the 18th, "Dangerous Lies," is a Paul Powell production made at the London studios of Famous Players-Lasky British Producers. It is from E. Phillips Oppenheim's story, "Twice Wed," and was adapted for the screen by Mary H. O'Connor.

Eugene O'Brien as Comedian in "Clay Dollars"

In "Clay Dollars" which soon comes to the screen through Select branches Eugene O'Brien appears in the role of a light comedian who turns his attention to romance as an incident to straightening out a little real estate deal in which the Selznick star seems to have gotten a little the worst of it.

Mr. O'Brien as the leading man who makes love the prime factor in most of his offerings is said to appear to prime advantage in the role of a light comedian. George Archainbaud directed the screening of "Clay Dollars." Lewis Allen Browne wrote the story and Jules Cronjager was cameraman.

Miss De La Motte Is to Head Cast

J. L. Frothingham and Director Edward Sloman, have completed the casting of "The Daughter of Brahma," which will be the next feature released by Associated Producers from this organization.

Marguerite De La Motte, who was recently put under a long term contract by Mr. Frothingham, will head the cast at Sarisista.

New Hallroom

The newest Hallroom comedy for Federated release, "Put and Take," is now completed and is said to be of the same type and superior to "A Dog-Gone Mix-Up." Sid Smith performs thrilling stunts on the edge of a board jutting out from a high building overlooking the treet.

Madge Kennedy Is Star of the Film, "Oh, Mary, Be Careful"

"Oh, Mary, Be Careful!" by George Weston, in which production Madge Kennedy is starred and which is now being released by the Pioneer Film Corporation through its twenty-eight exchanges, is being acclaimed by the critics as the best work in Miss Kennedy's career, Pioneer reports. This photoplay has been adapted for the screen from the book of the same name. Madge Kennedy is supported by a large and capable cast and no efforts have been spared to make this production one which will not only assure box-office success for the exhibitor, but an evening's real entertainment for fans in all theatres.

The release of "Oh, Mary, Be Careful!" comes at a time when the Pioneer Film Corporation is making the most rapid strides in its history. Madge Kennedy is but one of a score of stars of international fame who are appearing in the new Pioneer releases for 1921 and 1922. For instance, in addition to Madge Kennedy there are the following: Florence Reed, who stars in "Indiscretion;" Pauline Stark, who has the leading role in "The Forgotten Woman;" Ora Carew, who is starred in "Beyond the Crossroads;" Guy Empey in his latest production, "A Millionaire for a Day;" Gail Kane, who is featured in "Wise Husbands," and others of equal prominence.

"We are particularly optimistic at Pioneer headquarters," said President A. E. Lefcourt. "This optimism is justified by the reports we are receiving from all our offices which tell of the splendid co-operative spirit being manifested between the independent exhibitor and our exchanges."

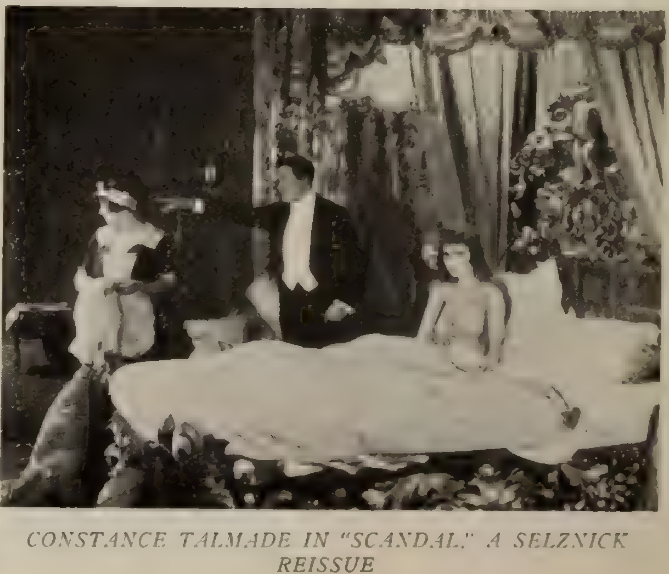
Rosemary Theby Heads Cast of New Production

Associated Exhibitors announces that the release date of Playgoers Pictures "Across the Divide" has been set for October 9.

Produced by G. and J. Photoplay Company, "Across the Divide" is said to be a sweeping and colorful Western drama. The cast is headed by Rosemary Theby, whose two most recent successes were in "A Connecticut Yankee" and "Kismet."

Jack Holt Stars in New Picture

Quality, not quantity, says Paramount, rules in the cast which has been selected to support Jack Holt, the newly created Paramount star who makes his starring debut in "The Call of the North," a picture adapted by Jack Cunningham from the novel, "Conjuror's House" by Stewart Edward White and the succeeding play, by George Broadhurst. Madge Bellamy has the leading feminine role.



CONSTANCE TALMADE IN "SCANDAL," A SELZNICK REISSUE

ALICE CALHOUN IN THE VITAGRAPH, "RAINBOW"

Pathe Lists First of New Series of Film by Major Jack Allen

"Netting the Leopard" is the first of the new series of "Major Jack Allen's Animal Pictures," produced by Adventure Films, Inc., and has been scheduled for release by Pathe for the week of September 25.

The first release of the series is promised to be a genuine "thriller." The picture was photographed in far off India where swamp and jungle meet and the settings are all the real thing.

Unusual photography is a feature of the offering, showing the actual "netting" of two fine jungle specimens, as well as catching "shots" of them in their native haunts.

Ince Picture Opens Brunswick House

Aaron J. Shustermann, whose new Rialto Theatre in New Brunswick, N. J., will be opened the latter part of September, has announced that "Mother o' Mine," the Thomas H. Ince production, distributed through Associated Producers, Inc., will be the opening attraction.

The new theatre is one of the finest in New Jersey and will be used by Mr. Shustermann for the special presentation of the big feature pictures on first runs with showings for a minimum of seven days on each.

Strong Cast Seen in "Lure of Jade"

A brilliant cast has been assembled for Pauline Frederick's next starring vehicle, "The Lure of Jade," now in the course of production at the R-C's Hollywood studio. Colin Campbell, who until recently supervised Sessue Hayakawa productions for R-C, is directing Miss Frederick, taking the place of Henry King.

Among those who will support Miss Frederick are Thomas Holding, Leon Barry, Arthur Rankin, Hardee Kirkland, Clarissa Swayne and L. C. Shumway.

Christie Lays Out an Extensive Program for Two-Reel Subjects

Al Christie, head of the producing end of the Christie Film Company, has laid out the entire schedule of pictures for the present season of 1921 and covering a period including July, 1922, which calls for nothing but two-reel Christie comedies, exclusively distributed through the United States and Canada by Educational Film Exchanges.

As the plans for the new series has been formed, Bobby Vernon will head the cast in seven pictures, Neal Burns will be featured in seven, Dorothy Devore in four, Viora Daniel in four, Eddie Barry in one picture and an all-star cast in one picture, making twenty-four two-reel pictures released at the rate of one every other Sunday over a period of twelve months. In addition to the players featured, other actors are being engaged for single appearances, such as Josephine Hill, playing opposite Bobby Vernon in two pictures; Katharine Lewis, added to the cast with Dorothy Devore, Earl Rodney and others in "Saving Sister Susie," regular leading girls such as Helen Darling and Vera Steadman; and Alice Maison, who has been added to the cast of a picture now being made with Neal Burns. Henry Murdock is one of the leading comedy foils with the regular featured players.

Last year the Christie company made three feature length productions, "813," "So Long Letty" and "See My Lawyer." Despite the fact that each of these pictures is playing to exceptional business, the Christie company is bending every effort toward a varied program of two-reel pictures exclusively, which are to be characterized particularly by variety of subject matter.

Among the pictures made or in progress in the new Christie series are one back-stage play, one soldier comedy, two rural comedies, one bungalow romance, one wedding farce, one "kid" story, and two costume plays with comedy angles. This schedule will be maintained so that the greatest possible latitude may be obtained in variety of pictures offered. Releases are also being arranged so that in each picture the actors are different from the preceding subjects.

This year, Christie will go into larger two-reel subjects instead of feature length pictures. In the first Christie-Educational series such pictures as "Sneakers," "Wedding Blues," "A Homespun Hero" and "The Reckless Sex" stood out as "big" pictures from a production standpoint. This style of production is being carried out this year in such pictures as "Nothing Like It" and "Oh, Buddy," which are already playing first runs, and in such pictures as "Saving Sister Susie" with Dorothy Devore, "Fresh from the Farm," with Bobby Vernon, "A Barnyard Musketeer" with Bobby Vernon, and "A Regular Romeo" with Neal Burns.

"From an angle of stories, production, and real humorous material," said Christie, "I really believe that we are going to deliver more for the money than any other branch of the film producing business this year. Saul S. Harris, a leading southern showman, recently told what certain comedy producers had done last year, and I promise that we will exceed the standard set up by them.

"This does not mean making 'big' pictures just for the sake of size or of setting out to spend a certain amount of money. Some features last year proved the fallacy of that. But it means that when the subject calls for it a comedy is being constructed from start to finish just as the highest class of feature."

Shows Scenes of Two Big Fires and Other Interesting Sights

From the scene of the ZR-2 dirigible disaster at Hull, England, Pathe News in No. 72 shows what are said to be exclusive pictures of that catastrophe. Views of the twisted framework of the giant aircraft convey a clear idea of its immense size and the intricacies of the structure, which consumed two years in the building.

The picture story is made complete with views of the dirigible taken before the disaster. It shows Norman O. Walker, the only survivor of the American crew of seventeen, who, with only four others out of a total of 45 persons, remains alive to tell the tale.

In No. 71 Pathe News presents a spectacular fire scene upon the occasion of the burning of the great hangar following the explosion of the Navy dirigible D-6.

Other events pictured in Pathe News Nos. 71 and 72 are: Views outside and inside of the $5,000,000 army hospital built at Chicago with accommodations for 1,000, but which at present has only five inmates; at Metz, in Lorraine, France, American Legionnaires are seen as guests of the French nation, and the launching of the U. S. S. Washington, one of the mightiest fighting ships now afloat.

Opens to Capacity

"I Am Guilty," the J. Parker Read, Jr., production with Louise Glaum, distributed by Associated Producers, Inc., opened to capacity business on its first run in Seattle, according to reports in a telegram received by General Manager Al Lichtman of the distributing company, from John Hamrick of the Blue Mouse Theatre, where it was presented.

Eugene O'Brien Has Leading Role in "Prophet's Paradise"

The back lot at Selznick's studio in Fort Lee has been converted into a vista of Turkey, and for a week a large company of players have been following Eugene O'Brien's leadership, under direction of Alan Crosland, in filming "Prophet's Paradise." It is in this picture that Sigrid Holmquist, the "Swedish Mary Pickford," will be presented as Mr. O'Brien's leading lady.

"Prophet's Paradise" was written with Eugene O'Brien especially in view by Lewis Allen Browne, of the Selznick scenario staff. In its plot are involved a number of incidents, based on the adventures of an American who is "sightseeing" in Constantinople. C. S. Montanye's story in the Red Book gave Mr. Browne his idea for the scenario.

A CREDIT TO THE INDEPENDENT MARKET

Read what Motion Picture News says about one of the new

HALLROOM BOYS COMEDIES

"Rapid-Fire, clever gags make this Comedy a credit to the independent Market. It keeps moving every second."

THE TALK O'THE TOWN EVERYWHERE

BOOK 'EM TODAY AT

FEDERATED FILM EXCHANGES of AMERICA INC

Live News from Everywhere

Pittsburgh

When the World man dropped in at the Pittsburgh Metro office the other afternoon, he saw that Manager Atkinson was too busy to talk to him. So he inquired at the booker's desk as to the nature of all the action in the manager's domain. Said the booker: "Mr. Atkinson has been very busy the past few days taking bookings on 'The Four Horsemen.' He is preparing to start out two road companies on this production, and already Charles A. Koster is on the road doing the advance work. Look at these bookings here." The booker showed us a list of bookings in many of the territory's finest houses on this big production, many of which are for extended runs.

* * *

George Wilson, well known to the exhibitors of the Pittsburgh territory, has been added to the staff with which Federated Film Exchange Company begins distribution of Federation product at its new Pittsburgh exchange. Wilson has "had" the Pittsburgh territory for many years and his acquisition is another stroke of good business on the part of Federated. He formerly was connected with Harry Charnas, general manager of the Pittsburgh exchange, in the capacity of manager of the Cincinnati exchange, operated by Mr. Charnas.

* * *

The Exhibitors' Film Company, of which Max Herring is manager, is now located on the third floor of the building at 414 Ferry street.

* * *

The Columbia Film Service at the present time is doing a large volume of business and making a big success of "Independence Month." Scores of the territory's theatres have booked many of the Columbia's big productions for showing during this month, among them being many first-run houses.

* * *

Barnesboro's new picture house, the New Russell Theatre, opened August 26 with Mary Pickford in "The Love Light," and to judge by the opening crowds, it looks as though the Russell Theatre is going to be a success. Sam Sprance, who formerly operated the Strand at Barnesboro, is the manager. N. Russell is the owner. The theatre has 450 seats.

* * *

Mrs. Sattler, formerly of the Family Theatre, Avonmore, Pa., is now in Germany. She stated before her departure that upon her return to the United States she intends finding another location in the picture business. Mr. Smail is now the owner of the Family Theatre.

* * *

Charles Baird, the motion picture king of Portage, Pa., has just returned from an auto tour of the largest cities on Lake Erie. Charlie was accompanied on the trip by his wife. He says those cities are all right, but give him the Pittsburgh district.

* * *

George Wintz's Airdrome at Kittanning has been doing an exceptionally good business. That brother-in-law of his, Clem Schaffer, is some hustler, and while Wintz is out on the road with his "Listen Irene" Company, Clem is thinking up some new scheme how to keep them coming to the Airdome.

* * *

When it comes to hustlers, we must certainly take our hats off to that man Russell, manager of the Strand, Altoona. During the slack time in his town, Russell always had his wits working overtime, figuring out some new idea to keep them buying tickets at the Strand box office. Every Friday night is "Amateur Night" at this house, and they certainy turn out, both the amateurs and the fans. It is always standing room only on this night. Then he engages extra attractions, such as singing and musical acts, and by the patronage this house enjoys goes to show that his program invariably meets with their approval.

* * *

J. F. Smith, who controls several theatre interests in Barnesboro, Pa., is erecting a new house in that town. This theatre which, it is said, will be one of the finest in Western Pennsylvania, is being constructed at the cost of $80,000.

* * *

David Selznick is in Pittsburgh, assisting Manager Carmichael of the local Select branch in laying his plans for the fall and winter season. Mr. Selznick has just returned to America from Australia, where he has been taking care of Select interests.

* * *

"Bob" Lynch, Educational salesman, is back on the job again after a three-week wedding trip in Canada and the northern part of Ohio. "Bob" and his new bride were presented with a beautiful chest of silver by the employes of the Educational, First National and Columbia Exchanges.

* * *

V. A. McHugh, formerly on the road for the Paramount and First National Exchanges here, is now handling the West Virginia territory for the Superior Pictures' Exchange.

* * *

The Shubert Theatre, Pittsburgh, re-opened on Labor Day with Griffith's "The Birth of a Nation," for an indefinite run at dollar prices. Loew's Lyceum also has re-opened with Bert Lytell in "The Man Who."

* * *

The East Liberty Cameraphone has installed new changeable letter signs on either side of the marquise. The addition adds much to the attractiveness of the theatre.

* * *

Isaac Guckenheimer, owner of the Blackstone Theatre, Pittsburgh, has been spending the summer at Atlantic City.

* * *

Although practically all of Pittsburgh's legitimate theatres re-opened Labor Day, as well as Loew's Lyceum and the Shubert, these two with pictures, exhibitors report business on the increase.

Buffalo

Alfred Moulton has resigned as director of the Shea Hippodrome symphony orchestra. He has been succeeded by Adolph Schmidt, now writing the music for the New York Hippodrome productions and formerly director at Covent Garden, London. Under the new order of things at the Hippodrome Mr. Schmidt will be associate conductor as managing director Harold B. Franklin has engaged the famous bandmaster, Creatore, as conductor for the season. He will begin September 18. Creatore will direct all the overtures and special numbers. Hippodrome audiences may expect some real music treats soon.

* * *

Mell R. Edwards is now covering the Southern Tier for the Buffalo Goldwyn office. He recently was a member of the Fox exchange sales staff. Otto Siegel is covering the middle section of the state and Sol Mannheimer is looking after the northern business. Manager George Hickey is all over the territory at once in his newly painted Willys-Knight.

* * *

Edward J. Hayes, manager of the Buffalo First National exchange, has painted another name on the office

(*Continued on page* 438)

HOBART BOSWORTH PRESENTS "BLIND HEARTS," DISTRIBUTED BY FIRST NATIONAL

A STRIKING POSTER

Pathe Lists Another Holman Day Picture

"Brother of the Bear" is the latest story by Holman Day to reach the screen in two-reel form and has been scheduled by Pathe for release the week of September 25. The well-known author's stories present a new phase of life in the photoplay, as the lumber camps of Maine and their splendid resources for picture purposes have scarcely been touched up to this time by the motion picture camera.

Day Supervised

The offering was personally supervised by Holman Day and the production directed by Philip Carle. Huntley Gordon is seen as Vincent Harris, the fighting foreman of the lumber mill, who endeavors to overcome his violent temper. Mary Astor plays opposite Gordon, as Marcia Harthorn daughter of the mill owner. Charles Slattery appears as the father, and Bradley Barker is Ralph Sudbury, Harthorne's choice for his daughter. In addition, a bear actor plays a prominent part in the production.

The settings were all carefully chosen, located deep in the Maine woods and in the lumber camps along the Kennebec River. An interesting insight into the lumber industry is given besides furnishing a rugged background for the virile story.

Held for Second Week

"The Foolish Matrons," the latest Maurice Tourneur production for distribution by Associated Producers, Inc., has been retained for a second week by the Symphony Theatre in Los Angeles because of a big business done during the first four days of its run there and to a telegram received by General Manager Al. Lichtman of that distributing organization.

"Quo Vadis" in Revived Form Is Said to Be Heavily Booked

George Kleine's 1921 revival of "Quo Vadis," is enjoying large bookings, it is reported. Released through the F. B. Warren Corporation, this mighty spectacle is being booked for "runs" after eight years, which in itself is a remarkable tribute to the first big film spectacle ever shown in America.

In San Francisco, the picture is now in its second big week and is doing a large business in spite of the fact that four of the biggest pictures on the market are playing in opposition at the leading San Francisco theatres.

"Quo Vadis" is in for an indefinite run at the Winter Garden in Seattle, Clune's Broadway, Los Angeles, and the Adams Loop Theatre, in Chicago. Louis Rosenthal, the well-known New York exhibitor, who has a chain of theatres, has booked the film for extra days in each of his theatres. The Rialto, Providence Colonial Reading, Modern Lawrence, Mass., Turner and Dahnken Circuit, West Coast, have all booked the film for full week stands.

A special engagement for one week is playing now at Frank Wolf's Hippodrome, Ocean City, N. J., and Wolf reports that the business is beyond expectations, even though his town is a summer resort and the weather has been against him.

The Grubel Circuit in Missouri, the Aldine in Wilmington, Del., the Majestic in Evansville, and the Liberty in Honolulu, Republic, Washington, D. C., Stiefel's, Philadelphia, Ambassador, Philadelphia, Bijou, Atlantic City, Capital, Atlantic City, American, Roanoke, Imperial, Pawtucket, Empire, New London, Temple, Santa Ana, Calif., Colonial, Sioux Falls, S. D., and the Temple, Union Hill, N. J., have all booked the film for extra days. Bernard Depkin will play the picture one week at his Strand Theatre in Baltimore.

Exhibitors now playing "Quo Vadis" find that by giving the picture good exploitation and letting the public know just what a wonderful spectacle they are showing, they have been able to double their ordinary business.

"Quo Vadis" is a real money getter, it is said. Since it was first shown there has been developed a new generation of theatre goers, all of whom, it is stated, will flock to see the spectacular film if they are acquainted with the facts of where it is playing and how great a picture it is.

R-C Announces Contract Total as $1,000,000

Contracts aggregating more than $1,000,000 have been written with exhibitors and approved by the home office of R-C Pictures Corporation for the 1921-1922 productions, including productions starring Pauline Frederick, Doris May and Sessue Hayakawa, and Directors' Productions by Louis J. Gasnier and William Christy Cabanne.

This volume of business was obtained within the remarkably short space of three weeks. It is taken by the officials and personnel of the organization as an indication of the degree of confidence which first run exhibitors and the buyers of entertainment for big circuits feel for the R-C organization and its products.

Prints of the first four of the season's releases are at each of the exchanges of the organization, and showings are arranged by the exchanges for the convenience of exhibitors in their respective territories.

King Vidor Film Nearly Finished

With the shooting of one of the most spectacular railroad wrecks ever filmed completed last week, "Love Never Dies," the initial King Vidor release for Associated Producers, Inc., is nearly completed. Cutting on the feature, which will take about a month, will be started as soon as a few studio scenes are taken, and prints are expected to be available about two weeks before release which has been tentatively set for the middle of October.

Constance Binney Has Fine Role in Realart's "Case of Becky"

Realart reports that never before has Miss Binney appeared to so great advantage as she does in Edward Locke's celebrated drama, that seldom has been seen such a character delineation as that portrayed by the Realart star in the same story which David Belasco produced in New York with Frances Starr in the title role.

The part of Dorothy Stone, the girl of two personalities, was a particularly arduous one, the character continually veering off into her other self—Becky, the girl of tantrums and wild escapades. Constance Binney is said to go from one character to the other with equal facility, and it is doubtful if any role other than that of Dr. Jekyll and Mr. Hdye calls for such versatility.

Montague Love in the role of Balzamo, the wicked hypnotist, is said to earn all the opprobrium that will be heaped upon him for his cruel deeds in the picture, but Frank McCormack will gain the approbation of all by his kindly and sympathetic treatment of his strangely afflicted patient and the reward he receives in the end will be shared by all in the audience.

Glenn Hunter, Margaret Seddon, Jane Jennings and the rest of the cast are equally competent.

E. H. DuCasse

sole proprietor, "Indian Film Gazette," the "DuCasse Film Service" and several cinemas in India, who is contemplating a tour of America and Europe in the near future, will be glad to view and select films for exhibitors in India and Burma.

Manufacturers

and

Export Agents

who are not acquainted with the requirements of the East, are hereby offered an opportunity of ascertaining and selling the class of films that India and Burma need.

Communications addressed to

E. H. DuCasse
2. Marquis Street
Calcutta, India

will be treated confidentially.

Rare Opportunity for Buyers & Sellers!

Live News

(*Continued from page* 436)

list of franchise holders. It is the Crescent Theatre in Newark, N. Y., owned by Harold P. Dygert. Mr. Dygert also holds the franchise at his Rialto Theatre in Fairport, N. Y., and Rialto in East Rochester. Bertha Kemp has been appointed in charge of the new date department at the F. N. office. She was formerly assistant booker. Marguerite Tucker has succeeded Miss Kemp. George Blackmon has returned from the northern part of the state with a suitcase full of contracts and H. L. Levvy has closed a circuit of houses in Rochester.

* * *

The Buffalo F. I. L. M. Club has voted to engage the services of a paid secretary. We have it on good authority that it will be a young lady. The club at a recent meeting adopted plans to broaden the scope of its work and to make co-operation between the exhibitor and the exchange felt more than ever. M. A. Chase, president of the club, and manager of the Universal exchange, has completely recovered from a recent illness and is back on the job.

* * *

Tom Breakey, former owner of the Star Theatre in Bradford, Pa., and well known in Buffalo, is in town looking for a local theatre.

* * *

Bob Wagner, former manager of the Buffalo Educational exchange and now manager of the Star Theatre, Danville, N. Y., was in the city last week on a booking tour. He announced that his company is planning to secure several other theatres in the territory.

* * *

Elmer C. Winegar, former exhibitor and now cameraman for Pathe, journeyed to Rochester last week to "shoot" the annual exposition there. Elmer also got a lot of local stuff for one of the Rochester theatres while on the job, beating four other cameramen in the home town.

* * *

Paul Barron, formerly with the Fox office in Syracuse and lately in the state rights field, is in Buffalo seeking a connection.

* * *

District Manager H. H. Buxbaum, of Paramount, was a Buffalo visitor last week. He was enthusiastic at the Paramount week showing of the local exchange and congratulated Manager Allan S. Moritz on his excellent work.

* * *

J. L. Cook has resigned from the Pioneer sales staff to accept a position as salesman at the Buffalo Fox exchange.

* * *

William L. Sherry was in Buffalo last week. He put on a screening party of "The Parish Priest," at the Mark-Strand. Mr. Sherry is organizing a new company.

* * *

The Buffalo Educational exchange has moved from the Palace Theatre Building in Main street to a space in the Nu-Art offices in Franklin street, where Manager Arthur White is now greeting exhibitors.

* * *

Manager D. H. Finke, of the new Bellevue Theatre, Niagara Falls, N. Y., certainly has the right idea on advertising. He is using half page displays in the local sheets and putting his attractions over in real Broadway style.

* * *

The Haven Theatre, Olean, N. Y., now has a policy of big pictures and vaudeville.

* * *

Manager Harry Green has installed a seven piece orchestra at his recently acquired Premier Theatre, Buffalo. Mr. Green is also getting out his own heralds which are attracting a lot of attention in the neighborhood.

* * *

Mrs. Eli T. Hosmer, Buffalo's representative on the censorship board, was in town last week for a meeting of the Republican executive committee. Mrs. Hosmer is chairman of the women's committee. Mrs. Hosmer described her work as censor as "rather pleasant, but monotonous."

St. Louis

Joseph Desberger, local Associated Producers manager, was toastmaster of the first get-together banquet given by the F. I. L. M. Club of St. Louis at the Hotel Claridge on September 10. Road representatives, city salesmen, other employes of the exchanges and a few exhibitors were the guests. Vice-president S. Harris explained the aims of the organization and asked for the complete co-operation of the various units of the film distribution system here. Other speakers included Manager McKean, of Fox, who is secretary-treasurer of the club; Sidney Baker, of First National; Miss Florence Patke, of Peacock Pictures; Steinson, of Vitagraph, and J. Bradford, road representative of Associated Producers. The banquet will be repeated yearly. More than fifty attended.

* * *

Judge Klemme, of the Circuit Court, has refused an injunction and restraining order requested by Tommy James to prevent Barney Fegan, president of the Independent Film Exchange, from disposing of a Market street first-run on the "Blue Fox" serial to any other theatre.

* * *

The Jefferson City Council has passed an ordinance levying a city tax of 1 cent on each picture show or amusement admission ticket of any kind The city is hard up financially and turned to the amusements as one source of more revenue. William Miller, owner of the Jefferson Theatre, will be the principal victim of the new tax. Miller is building a new theatre, but whether the new tax law will have any effect on his plans has not been fully determined.

* * *

It is reported that William Miller, of Jefferson City, is about to take over the Euclid Theatre, Easton near Euclid avenue, and also the Easton-Taylor Theatre, at Easton and Taylor avenues. Miller was in the city the past week in conference with the owners of the two theatres.

* * *

William Young, former manager of the Easton-Taylor Theatre, is in a local hospital.

* * *

The Empress Theatre, Olive street near Grand avenue, has opened for the season under the management of the Skouras Brothers Enterprises. The house will be devoted to first-run pictures and vaudeville. Skouras Brothers have obtained a twenty-year lease. It is persistently reported that they will also take over the Columbia Theatre, Sixth and St. Charles streets, which for many years has been controlled by the Charles Cella and Frank Tate theatrical interests. Spyros Skouras said he took over the Empress to protect his interests from strong competition. It is known that Harry Kopler, of the City Wide Amusement Company, was figuring on taking over the Empress, which would have given him a first-run house in the Grand avenue theatrical district as a feeder for his string of fifteen outlying houses.

* * *

B. N. Judell, of Minneapolis, is in the city. He has the state rights on several pictures available for this territory.

* * *

Manager WcKean, of Fox Pictures, will leave for New York to attend a convention of district managers.

* * *

Workmen are busily preparing a section in the First National headquarters for the Associated Producers' Organization. A large concrete vault is being installed. Joseph Desberger, manager, and J. Bradford, road representative, will continue with A. P. but the office force will go with other organizations. It is said the majority will join C. D. Hill's and F. B Warren organizations. Hill has taken office space in the quarters of Selznick-Select pictures on Washington avenue, west of Grand avenue.

* * *

Charley Law, of Pana, Ill., was a visitor of the week.

* * *

D. Frisinia, of Taylorville, Ill., was another caller.

* * *

Harry Pitner has joined the selling organization of Vitagraph. He is well known in this territory, having worked for several years with various local exchanges. He was formerly local manager for Special Pictures.

* * *

Harry Rines, for four years booker for Pathe, has resigned.

* * *

George Ware, assistant manager of Vitagraph, returned from a successful trip through Southern Indiana, closing all the key cities on the latest Vitagraph serial, "Breaking Through," featuring Carmel Myers and Wallace MacDonald.

* * *

The Wellston Theatre opened for the season last Saturday night.

Canada

Phil Hazza, general manager of the Amalgamated Exhibitors' Exchange, Montreal, recently visited Winnipeg, Manitoba, to establish the first of several Western Cana-

(*Continued on page* **442**)

SCENES FROM "THE GIRL FROM GOD'S COUNTRY," STARRING NELL SHIPMAN. RELEASED BY THE F. B. WARREN CORPORATION

METRO PRESENTS GARETH HUGHES IN "GARMENTS OF TRUTH"

Success of "The Blot" Is Said to Be Proved by Many Bookings

The initial release of the F. B. Warren Corporation, Lois Weber's American drama, "The Blot," again proves that real productions need no heralding, it is averred. Practically nothing was said of "The Miracle Man" before it was released. "Humoresque" was not widely heralded before it opened in New York.

"The Blot" was given its American premiere in Chicago at Barbee's Loop Theatre on Monroe street. Its success at that engagement is said to be evident since it is now booked for engagements over the following circuits and theatres:

Booked solid by the Lubliner and Trinz, Ascher Brothers, Andrew Karzas and Schoenstadt Circuits of Chicago; Booked solid over the Black Circuit and Poli Circuits of New England; booked by the new James Theatre of Columbus, Ohio; booked solid over the entire Jensen and Van Herberg and Northwestern Circuit; booked by James Dunlevey's Strand Theatre in Akron, Ohio; booked by C. W. Midgeley's American Theatre in Oakland, Cal.

Booked solid over entire circuit of Gore Brothers and the Ramish and Lesser Circuits of California; booked by Emery Brothers, W. J. Mahoney and Rialto Theatre in Providence, R. I.; for Kunsky's Madison Theatre in Detroit, Mich.; for Goodsides Theatres in Portland and Holyoke; by entire Grubel Circuit of Missouri; by Howard Smith's Palace Theatre of Buffalo; by Frank L. Newman for his Royal Theatre in Kansas City, Mo. These are but a partial list of the many circuit bookings already set by the Warren Corporation, it is stated.

"The Blot" has been received with keen enthusiasm by all who have seen it, it is alleged, and business is reported to have been excellent wherever this picture has been shown.

Next Roach Comedy

"The Chink" is the title of the forthcoming Hal Roach comedy featuring Eddie Boland which has been scheduled for release by Pathe September 25. The comedy is distinctly a satire on Chinatown melodrama, with exotic settings furnishing a magnificent background for the amusing situations. Boland appears as a newspaper reporter, and is assisted in the offering by "Sunshine" Sammy, Noah Young, George Rowe, the Hal Roach comedians, and a bevy of Chinese girls. The subtle comedy methods of Eddie Boland are made screamingly funny

Release of "Hurricane Hutch" Is Scheduled for September 25

"The Secret Cipher" is the title of the first episode of the new Pathe serial, "Hurricane Hutch," starring Charles Hutchison, the celebrated "stunt star." The opening episode has been scheduled by Pathe for release the week of September 25. Every episode is as full of "thrills" and daring feats, it is said, and, perhaps of greater importance, "Hurricane Hutch" is reported to be "censor-proof." It is said that it is clean, vigorous and exciting, without resorting to knives, gun-play or crime.

The wealth of scenic material provided by the natural beauty of Ausable Chasm furnishes splendid surroundings for Hutchinson's "stunts." In the first episode he dives from a cliff and is swept over the falls into the Ausable rapids where he rescues Lucy Fox—a feat accomplished only once before, it is stated. Traveling at high speed in a motorcar he overtakes another and leaps from his car into the other machine, while both cars are in motion, and stages a hand-to-hand fight with Harry Semels while traveling at full speed. When an automobile carrying Lucy Fox crashes over one of the highest cliffs, "Hutch" dives from the dizzy height into the rapids and rescues the girl.

The first episode tells the story of Nancy Kellog and her attempts to save her paper mill from the foreclosure of a mortgage held by Clifton Marlow, who covets the mill and hopes to secure it by marrying Nancy. Nancy, however, loves Larry Hutchdale, who has solved the power problem that enables her to operate on a profit. Ann Haviland also loves Hutch and is jealous of Nancy.

Her grandfather tells her of a silver scarf in which is woven a formula for making paper from seaweed. Ann realizes the enormous value of the scarf and determines to secure it. At the same time Marlow learns of the silver scarf and with the aid of Jim Tigerly attempts to steal it from its hiding place in the home of Bella Brinkley.

In the attempt at theft, the Brinkley home is set afire, and Hutch rescues Bella and the scarf from the flames. Out of gratitude she gives it to Nancy, telling her that she is the rightful owner. Later, Marlow again attempts to get the scarf from Nancy by luring her away from her home to a spot where Hutch is supposed to be seriously injured.

Hutch foils the plot and leaps into the car carrying Tigerly and Nancy. They fight and fall from the car down a steep bank, while the car, with Nancy, plunges over a cliff into the river's swirling rapids.

Warren Company to Release Big Herz Production "Good and Evil"

The F. B. Warren Corporation will release Lucy Doraine in "Good and Evil" on September 25.

This will mark the debut of a new screen beauty in a new kind of a picture with a million dollar box-office appeal. It has been termed a cinema spectacle by screen authorities who have already witnessed a private screening of the production.

"Good and Evil" was imported by the Herz Film Corporation and was produced by the Sascha Productions of Europe. Large sums were spent in making the picture.

They have surrounded Lucy Doraine with 10,000 persons and many of the elaborate scenes were actually taken at the Royal Palace in Vienna.

An extensive exploitation and publicity campaign has been prepared by the F. B. Warren Corporation for "Good and Evil."

"Four Horsemen" Shipped by Airplane to Waiting Theatre

It was recently discovered at the rehearsal of "The Four Horsemen of the Apocalyse" at the Majestic Theatre, Houston, Texas, that one of the reels was missing. With only a few hours until the time for showing, William Sachtleben, manager of the Majestic 'phoned to Dallas where "The Four Horsemen" had just finished a long run and asked that the missing reel be sent from the show which played there. In order that the reel should reach Houston in time arrangements were made to rush it by airplane.

Manager Sachtleben was notified that the reel was on its way and the hundreds who packed the Majestic to see the picture never knew that when the first scene flashed on the screen one of the reels was missing. A few minutes before that particular reel was needed it arrived at the theatre and the picture went on with unbroken continuity.

That the dramatic qualities of the picture itself caused fully as great a sensation in the Texas city as in New York was attested, it is said, by the reports of the newspaper critics. The Houston Press declared. "The picture stands out not as one of the foremost pictures of the movie season, but of the movie era." The Houston Chronicle was no less praiseful.

Next Fable Film

"The Hare and the Tortoise," perhaps the best known fable ever spun by Aesop, is the next of "Aesop's Film Fables" series of animated cartoons, produced by Fables Pictures and created by Cartoonist Paul Terry, which has been scheduled for release by Pathe for the week of September 25. The moral: Slow and steady wins the race, has been a popular axiom since Aesop first waxed eloquent on the subject 2,600 years ago during his steady position as court jester to King Croesus. But no doubt this same Aesop would gasp to see the modernized antics of his animal friends created on the screen by Cartoonist Terry.

A KNOCKOUT!
THE HEART of THE NORTH
featuring
ROY STEWART
with LOUISE LOVELY
A
HARRY REVIER
PRODUCTION

Live News

[illegible]

dian branch offices of the company. The [illegible] organization got started here some six months ago as a buying syndicate for an extensive group of independent Montreal exhibitors, and has made favorable progress in the Montreal field. Operations were extended to Toronto and the Province of Ontario and the step has now been taken to invade the Canadian West.

* * *

The general effect of the recent boost in the amusement tax by the [illegible] government to a straight 10 per cent. scale was to put the whole of the tax up to the public. Formerly, the smaller tax, starting with 2 cents on tickets up to the value of 15 cents, was absorbed by the theatres themselves, the tax being included in the regular admission fee charged. Since the enforcement of the new 10 per cent. tax starting this month, however, the tax is extra at practically all Montreal theatres.

* * *

The week of October 23 has been set aside in Canada as Goldwyn-Famous Players Film Service Week by Messrs. Jule and J. J. Allen of Toronto. Special bookings in all cities are being arranged for Goldwyn releases by the Famous Players Film Service, the Allen organization through which Goldwyn productions are marketed in the Dominion.

* * *

[illegible] of London, foreign purchaser for the Allen Theatre Enterprises, has been visiting the Allen headquarters at Toronto, having arrived on a business trip a few days ago.

* * *

[illegible] and [illegible] of Montreal and Toronto, has [illegible] with the sales department of the Specialty Film Import, Toronto, Canadian distributor of Pathe and other releases.

* * *

[illegible] branch of the company has already [illegible]

* * *

[illegible] a Montreal newspaperman, has become director of publicity for the Specialty Film Import, Montreal, Canadian Pathe distributors. He will carry out publicity campaigns for all releases for each of the six Specialty branches across Canada.

Vancouver, B. C., is to have still another picture theatre of medium size, according to official intimation by the prospective owners, Messrs. Boyd and Clendenning. The latest house is being erected at [illegible] Hastings street, in the heart of the downtown section, and will have a frontage of 49 feet with a depth of 120 feet. It will be of brick and tile construction, and will seat about 700.

* * *

The strike of projectionists, musicians and stagehands in Ottawa was settled when the employes of various local theatres decided to accept a reduction of 10 per cent. from the former scale. Theatre managers also secured the right to decide how many musicians should constitute an orchestra. Under the former arrangement, there were stated conditions which provided for the number of men to be employed in the orchestras; these conditions were outlined in the agreement which was presented by the unions.

* * *

A new picture theatre was opened in Vancouver, B. C., when the doors of the new Fraser Theatre, Forty-ninth and Fraser avenue, were opened on September 5. The house was constructed for A. Young to replace the old theatre four blocks north which was erected by Mr. Young seven years ago. The new theatre seats 750 and is equipped with two Power projection machines of the latest model.

Indiana

William Daily has leased an abandoned theatre building on West Van Trees street, Washington, and will reopen it as soon as the necessary improvements are completed. It will be known as the Strand and will be devoted exclusively to moving pictures.

* * *

Construction work on the beautiful new [illegible] Theatre at Brazil has been delayed for the past week by the failure of some of the structural steel to arrive. The contractor in charge of the work says that as soon as the steel arrives an additional force of men will be put to work so as to rush the theatre to completion as soon as possible.

* * *

The Parthenon Theatre at Hammond, which has been showing moving pictures exclusively during the summer months, added vaudeville to its program beginning September 1. The DeLuxe Theatre, also of Hammond, opened its doors Saturday, September 3, with Pauline Frederick in one of her latest pictures. The DeLuxe has a new floor and new seats and the interior has been attractively redecorated. The DeLuxe and the Orpheum, which opened Saturday, August 27, are operated by Gumbiner brothers and are managed by the [illegible] brothers.

* * *

When the Gary Theatre, Fifth avenue and Broadway, Gary, opens its doors to the public in a few days, theatre-goers will see some remarkable changes in the Steel City's largest and most popular theatre. During the past six weeks a corps of interior decorators have been at work throughout the theatre. A number of new fixtures have been added and other improvements made.

* * *

Reports have been in circulation in Frankfort recently to the effect that the Columbian Amusement Company, of that place, is contemplating the erection of a new 800-seat moving picture theatre. Louis B. Goulden, manager of the company, said he could not announce any definite plans at this time but intimated that such a step is contemplated by the company.

* * *

Work on the new $175,000 moving picture theatre, to be known as the Terrace, which is to be erected at 17 and 19 North Illinois street, Indianapolis, for [illegible] Brothers, cafe and restaurant owners, will be started about September 20. It is expected that the theatre will be completed early next spring. The building will be leased to the Central Amusement Company, which operates the Lyric, the Isis and the Alhambra theatres in Indianapolis. The new theatre will have a frontage of forty-four fee in Illinois street and will be about 120 feet deep. It will have a seating capacity of 1,200. The booth for the projection machine will be suspended from the roof in such a way that it will not take up any of the seating space in the theatre. The Terrace will be the first theatre in Indianapolis to have that kind of a projection booth.

Kansas City

[illegible] that business is on the increase among the exhibitors of this territory. Salesmen who make the towns around here say the exhibitor is making money and that a rapid return to normalcy is clearly in evidence.

The Hall Theatre at Columbia, Mo., has been re-decorated for the opening of the fall season. A balcony to accommodate negroes was added. New velvet drops and a new picture mask were also put in. The orchestra foyer was enlarged and several instruments added to the orchestra.

* * *

Joe Fox, manager of Phoenix, announces that after lots of letters and telegrams he has persuaded Bruce Hooton, who has been in the South, to come to Kansas City and make Phoenix his home. Mr. Fox says that Mr. Hooton is one of those square shooters from the land where they shoot 50-50 with their friends.

* * *

Exhibitors in this territory are enthusiastic over the beautiful date book being given them by the Realart Exchange. These books are about 5 by 7 inches and are bound in black leather with the name of the exhibitor stamped in gold letters on the cover. These books are said to be very complete and will keep the financial accounts for two years.

* * *

C. M. Parkhurst, head booker for Pathe, has returned from his vacation.

* * *

Tom Leonard, of the Pioneer Theatre in St. Louis, arrived in Kansas City several days ahead of time for the convention.

* * *

Joe Fox, manager of the Phoenix Film Company, sold his Boston terrier at the dog show held at [illegible] Park. This dog has walked away with dozens of blue ribbons. The price was $1,5[illegible].

Philadelphia

M. L. Berman, of the Independent Film Exchange, just returned from a trip along the Jersey Coast and reports that the Bijou Theatre broke all records for the past season with "Why Girls Leave Home," during a two weeks' engagement beginning August 15.

* * *

Louis Schleifer, eighteen year old exhibitor, is the youngest in the state and has a man's job taking care of the Eastwick, Oxford and Eureka. Besides booking these three houses, Louis attends to all the indoor and outdoor advertising.

* * *

Tom Bible was chairman and toastmaster at the banquet recently given by Mr. Hyberger in honor of the opening of the Kurtz Theatre, Bethlehem, Pa., on September 1.

SCENES FROM "THE SHARK MASTER," A UNIVERSAL PRODUCTION, STARRING FRANK MAYO

Pathe Reports Large Increase in Business During Early September

The independent status of Pathe Exchange, Inc., must be thoroughly recognized by the exhibitors of this country, Pathe says, for the first week of September, Independence Month, has seen an increase of approximately thirty-five per cent. in new business in features, short subjects and serials over the month of August. This, too, in spite of the fact that August saw a decided trend to better business in bookings through the approaching opening of the motion picture fall season.

This increase in new business is particularly gratifying to all Pathe officials, indicating, it is stated, that their efforts to establish Pathe as an absolutely independent organization, operating without theatres or any theatre-owner affiliations, are fully appreciated.

When Paul Brunet of Pathe returned to this country several weeks ago from his annual visit to Europe, he frankly stated that conditions were not of the most roseate nature in the motion picture exhibiting or distributing field. He based his observations on reports received by him during his stay abroad. But these reports were founded on a period abnormally adverse to all theatrical interests, more because of excessive heat than from any other cause. Since his return, however, he has seen reflected in actuality the sentiments he then expressed that conditions would not long remain in their midsummer state.

Business has not attained the boom state, he finds, but is increasing rapidly enough to lend a most optimistic atmosphere to the motion picture situation.

The first indication of cooler weather has brought people flocking back to their favorite motion picture house, and the exhibitor in turn has assumed an air of ease with regards to his box-office. Consequently he is again in the market for pictures of all descriptions. Many exhibitors are booking far ahead, and Pathe has prepared itself to meet this situation by arranging a schedule for the coming year that will mean the issuance of more than 400 individual releases.

"FOOTFALLS," A FOX PICTURE

Ince Is Making "The Referee" in Which Conway Tearle Stars

As one of the six Conway Tearle features exhibitors will receive among the "Forty from Selznick" during the forthcoming year, Ralph Ince is now producing "The Referee," from Gerald Beaumont's story that lately appeared in the Red Book. Lewis Allen Browne, of the Selznick scenario staff, wrote the continuity and it is declared by those who have watched the development of the film version that this Ralph Ince feature will present Mr. Tearle in a picture that will arouse great interest among the followers of this Selznick star.

Being a "fight fan" Director Ince took enthusiastic interest in the ring-side developments. Besides a number of studio bouts the Queensboro Athletic Club's quarters on Queensboro Plaza, Long Island City, were leased for three days and there genuine battles were staged with Tearle the referee of several professional bouts. Frankie Ryan, a Brooklyn favorite, met Gus Platts, middleweight champion of Europe, in the main bout and gave an energetic demonstration of the "real thing."

Loew Gives 100 Days to "The Cup of Life"

Three productions distributed by Associated Producers, Inc., attained the honor of being the first to be accorded the extended time bookings of 100 days on Loew time made possible through the opening of the State Theatre and other houses. Previously the maximum number of days available for motion pictures in the metropolitan district was 83.

Thomas H. Ince's "The Cup of Life," is the first feature to be booked for the extended time. Two Mack Sennett comedies, two reelers, were also booked for the same number of days. They are "Love's Outcast," and "Call a Cop."

MACK SENNETT PRESENTS "MOLLY O," DISTRIBUTED BY FIRST NATIONAL

A. P. Production, "Pilgrims of Night" Is Widely Booked

The bookings which have already been accorded "Pilgrims of the Night," the J. L. Frothingham production, recently released by Associated Producers, Inc., indicate that this production is certain to exceed the remarkable record of Mr. Frothingham's first production, "The Ten Dollar Raise," according to a recent announcement by Associated Producers, Inc. The first run bookings on this production are nearly duplicated of those accorded "The Ten Dollar Raise" with the exception that in many instances the booking is for a longer period.

"Pilgrims of the Night" is an adaptation of "Passers-By," one of the most successful novels written by E. Phillips Oppenheim. The story deals with the exciting events which follow a raid on a French gambling house in which the leader of a clever gang of French gamblers is arrested, but the loot—4,000,000 francs stolen from the French subtreasury—disappears.

Christine, who believes herself to be the daughter of the criminal gambler, takes an oath to track down and kill an English exile who is suspected of having taken the money. She finally finds him only to learn that he is her father.

Edward Sloman, who directed "The Ten Dollar Raise," and Tony Gaudio, cameraman for the same production, are responsible for the same line of endeavor on "Pilgrims of the Night." The story offers many opportunities for splendid settings and Mr. Frothingham has given the picture an investiture that has aroused favorable comment from all the exhibitors who have thus far shown it.

Puts Theory Into Practice in New Picture

The theory that the importance of characters should not be judged by the amount of time they spend before the camera or the number of scenes in which they appear, but that the players should be selected especially for their fitness to portray the characters in the bigger scenes in which they take part, has been put in practice by Associated Producers, and accordingly, before "The Pilgrims of the Night" was cast, an individual acting history was prepared on each part. The characters were studied and the actor selected regardless of whether the amount he had to do was in keeping with the importance of his standing as a player.

Sign for Goldwyn

An announcement from Goldwyn Pictures Corporation states that 100 more theatres have signed up for franchises giving them the exclusive showings of all Goldwyn fifth year pictures in their theatres. In many cases, they call for first runs, but many are for subsequent runs.

Gaylord Lloyd Film

"Rough Seas" is the title of the first of the new series of Hal Roach comedies starring Gaylord Lloyd, brother of the spectacled Harold, which Pathe has scheduled for release September 25.

Cumulative evidence of the revival of the picture business in all parts of the country, and incidentally of the success of "The Great Moment," Gloria Swanson's first Paramount starring picture, is piling up daily, according to a statement issued from the Paramount office this week.

A WINNER!
THE HEART of THE NORTH
featuring
ROY STEWART
with LOUISE LOVELY
A
HARRY REVIER
PRODUCTION

One of the seven characters played by Chic Sale in "His Nibs," an Exceptional Picture

(*Continued from page* 440)

J. A. Wiest, who in the past has represented several of the leading film exchanges, takes over the Jersey territory for the Masterpiece Film Attractions, starting with the "Miracles of the Jungle."

Dallas

In a report to the City Commission of Dallas, W. F. Jacoby, city park supervisor, states that 251,500 people attended free motion picture shows during the month of August.

Two hundred and fifty-three free shows were given at 17 city parks, or an average of nearly 15 shows to a park.

* * *

Work on the Neighborhood Theatre, which is being built at Elm and Haskell streets, is being rapidly completed. The building is expected to be ready for occupancy in the next six weeks.

The theatre is being built by Dr. C. M. Grigsby. It is being constructed out of a special stone made in St. Louis. The theatre will cost $30,000 and will house four stores. It was designed by F. J. Woerner.

* * *

With the opening of the new Melba Theatre on Elm street just above the center of Dallas, the "City of the Hour" will be well represented in spoken and silent drama. The house is expected to be ready for occupancy about January 1.

The theatre will seat 2,500, and will be equipped with the finest furniture and draperies money can buy. The very best cooling and ventilating systems will be installed. No expense will be spared to make the theatre a monument to independent exhibitors in the southwest.

Snapshots at Rivoli

A feature of the Rivoli program, New York City, during week of September 4, was scenes from Screen Snapshots showing Will Rogers telling a humorous yarn with the yarn picturized and sub-titles done in Rogers' inimitable way. These pictures are said to have been well received.

Need Police to Check Crowds at "Three Musketeers" Showing

So great and irrepressible, it is said, are the crowds that storm the daily showings of Douglas Fairbanks' newest and greatest film production, "The Three Musketeers" at the Strand Theatre in San Francisco, that the management had to call on the authorities for police protection, and from ten-thirty in the forenoon till long after the house has been jammed for the last performance in the evening, a big squad of policemen keep the pressing thousands in order to prevent probable injury to scores.

The picture is being shown to the largest and most enthusiastic throngs of film fans that ever stormed the Strand, it is reported, and has been received by both the San Francisco public and press as one of the greatest productions of the motion picture industry. Among the press comments are the following:

San Francisco Examiner: "Flashing swords, great sacrifices and daring deeds of heroism make Douglas Fairbanks' 'The Three Musketeers' a thrilling picture." The San Francisco Chronicle: "Assuredly Dumas would enjoy his story of 'The Three Musketeers' if he could drop into the Strand Theatre."

San Francisco Daily News: "Dumas would have loved Douglas D' Artagnan Fairbanks who has created anew the atmosphere of romance, deviltry, daring, which the great French romancer set out in his 'The Three Musketeers,' with so much particularity."

San Francisco Call: "There are many things besides the appearance of Doug himself which entitle the production to the stamp of 'great.'" San Francisco Bulletin: "There are hardly enough adjectives in the dictionary fittingly to describe the greatest picture Douglas Fairbanks ever made, the greatest picture of the year, and one of the greatest of all time, namely, 'The Three Musketeers.'"

Anita Stewart to Star in Two Coming Pictures

Anita Stewart's next two starring vehicles for First National release will be "Rose o' the Sea" by Countess Bareynska and "The Woman He Married," by Herbert Bashford. This announcement comes from the Louis B. Mayer studios together with the information that Miss Stewart intends to terminate her vacation in the East shortly and is expected back at the studio by the middle of September or October first at the latest.

The order in which these pictures will be made has not yet been decided upon, but both stories have been turned over to the Mayer editorial staff and are now being adapted for the screen.

"Revival Week" Draws Crowds to Maryland Theatre

The box-office value of First National attractions was never more conclusively demonstrated, it is reported, than during the week of August 29, at Harry M. Crandall's Strand Theatre in Cumberland, Md.

The Strand, one of Cumberland's finest theatres, having a seating capacity of more than 2,000, is a house in which only the finest photodramatic attractions obtainable have been shown. Because certain of the most massive of the First National special productions had been presented in Cumberland at necessarily increased prices, Mr. Crandall decided to celebrate a Festival Week of All-Star revivals at the Strand, making six changes of bill during the six days and offering nothing but First National pictures.

Cumberland was not slow to grasp the importance of the opportunity afforded by Mr. Crandall, with the result that the first-run attendance was repeated throughout the week.

Two Mayer-Stahl Productions Are Now Ready for Release

Closely following First National's listing of "The Child Thou Gavest Me" for early release, Louis B. Mayer announces that the camera work on the second of the John M. Stahl productions, "The Song of Life," has been completed and that the picture is now being cut and titled under the supervision of the director.

Considerable Interest

Considerable interest attaches to this new Louis B. Mayer-First National brand because of Mr. Stahl's production record. Previous to joining the Mayer forces he made "Woman Under Oath," Wives of Men," "Women Men Forget" and other dramatic offerings of high box office value. After the success of "The Woman in His House" and "Sowing the Wind," Mr. Mayer made a new arrangement with the director by which he would have a unit of his own operating independently, to make special productions with all-star casts.

"The Child Thou Gavest Me" is the first of this series. The picture has had two try-outs to date and the results have been more than satisfactory. The first of these was at Pasadena right after the film was cut and even before the titling was entirely finished. No announcement was made of the event, the picture being run in as an added attraction to the regular program. Many patrons stopped at the box office to learn when the picture would be shown in Pasadena again. The picture was again tested at the California Theatre in Venice and packed the house.

Third Story Ready for Miss du Pont

Miss du Pont, Universal's blonde star, will appear as a sculptor in the mad whirl of Parisian night life, in "Clay," the third Universal starring vehicle which has just been selected for her. The story was originally called "The Wind Along the Waste," a widely read magazine story by Maud Ansley. J. Grubb Alexander is to interpret for the screen. Production upon the drama will start immediately upon the completion of "Ropes," the Universal picture which now engages Miss du Pont.

Written by Wilbur Steele

"Ropes" was written as a one-act play by Milbur Daniel Steele and created a mild sensation when it appeared recently in Harper's Magazine. It is in production at Universal City under the direction of Paul Scardon. The story is based upon the lonely existence of the wife of a blind keeper of an isolated light-house. Playing opposite Miss du Pont is Pat O'Malley.

Here is the cast of Selznick's "A Man's Home" in a group. As you look at 'em they are: Faire Binney, Matt Moore, Kathlyn Williams. Harry Morey, Grace Valentine and Rowland Bottomly

Suspected of a crime for which her guardian should be in prison. Tessie escapes from the manse and meets a city chap who wears spats.

Saved from the wrath of her brutal father, Tessie learns to love the brave landscape painter only to learn, too late, that he is a married man.

Tricked into signing away her fortune, Tessie is forced to face the world with nothing but a brave heart, patent leather pumps and a gingham gown.

Foiled in his attempt to steal her dowery the tricky lawyer connives with the Prexy of the School Board and has revoked Tessie's license to teach.

Unable to lift the mortgage, Tessie sees the old homestead fall into the hands of Gudson Blount, who would force her to wed his son.

Her parents having decreed that she shall marry the rich and despised caretaker of the cemetery, Tessie leaves home to earn her way selling snails.

* * *

Among the visitors to the Arrow offices last week was Sidney B. Lust, of Washington, D. C. Mr. Lust stated that business was improving rapidly in the Washington territory and that he looked for a speedy return to normal conditions.

* * *

Clara Beranger, Paramount photoplaywright, who has been at the Lasky studio in Hollywood since last spring, is in New York for a few weeks getting together material for a new William DeMille production.

* * *

Matthew Kane, who for the past two months has been visiting the European film capitals in the interests of Adolphe N. DuMahaut-Edward L. Klein, has returned from abroad, bringing back with him several prints of important foreign features.

In commenting upon the proposed ad valorem film tax, Kane stated that the trade in all Europe is up in arms over the situation and several of the trade organizations over there have already prepared bills retaliatory in nature which will be presented to their respective legislative bodies if the measure now pending before Congress is not modified sufficiently to prevent discrimination against foreign films.

If "Conceit" is filmed in proportion to its prevalence a mighty long picture will result.

And now comes another one. The fever for writing novels based on moving picture life, with Hollywood as the background, seems to be catching among authors. There have been many of them lately and now Louis Joseph Vance has a new one appearing serially in McClures Magazine, called "The Coast of Cockaigne."

* * *

Cecil B. DeMille's all-star production of "The Affairs of Anatol" broke all records at the Rivoli and Rialto Theatres on Sunday, September 11, its opening day, when 10,166 patrons attended the performance at the Rialto and 9,959 managed to get into the Rivoli. The best record ever made at either houses was John Barrymore's appearance in "Dr. Jekyll and Mr. Hyde" at the Rivoli Theatre on Sunday, March 28, 1920, which was attended by 9,959 persons. The DeMille production breaks the Rivoli's record at the same theatre by 117 and the Rialto's attendance last Sunday broke the Rivoli's previous record by 324. The Rialto also broke the record by an income that is about $1,000 larger and the Rivoli broke it with a $500 larger income on the record day.

"Your Wife and Mine" on the screen will give a decidedly personal touch to the movies.

Charlie Chaplin has started an epidemic of vacations in Hollywood. Now everyone is talking of going back to the old home town. Managers of the various stars are in correspondence with county fair and "hold-home-week" secretaries in various parts of the country, depending upon where their star was born and educated, regarding a welcome home for their principals.

Letters addressed to some of the stars releasing their plays through First National elicited the following varied choice of places selected by the stars for their vacation.

Charles Chaplin: "I am headed for Kennington Road and the Handrow school grounds, London, where I passed my boyhood."

Charles Ray: "Dear old Jacksonville, Ill. I haven't been in Jacksonville in many a year but I was born there in 1891 and very soon I'm going back to have a real old-fashioned vacation."

Constance Talmadge and Natalie Talmadge Keaton: "Most people think we girls are contented with a vacation in Brooklyn, where we went to school at Erasmus Hall. But our real early home was Niagara Falls, N. Y., and we're going to dash up there next month to hear again that familiar roar of the falls and to see our old friends on both sides of the border."

Katherine MacDonald: "People laugh when I tell them that my favorite place for a vacation is Pittsburgh. But then most people don't know the beauties of the country around the steel capital of the world. There are many delightful spots nearby the old town—and lots of my very old friends have homes up in the hills where I can spend a pleasant month or more."

Norma Talmadge: "My next vacation will be in the Orient. I am going West in a few weeks to visit my sister, Natalie, provided she hasn't scooted off to Niagara Falls, and then will take a steamer from San Francisco for Honolulu and Japan. I would like to make a picture in the land of cherry blossoms but that will be decided later. I may be gone three months."

Anita Stewart: "I think I have shown during the last three summers that I prefer Bayshore, Long Island, above all other places, as a vacation spot. No doubt there are dozens of other places just as nice as Bayshore, but then my friends don't go there—and that makes all the difference in the world to me."

Buster Keaton: "My wife, Natalie, has just said that she likes Niagara Falls. What chance have I, a married man, to choose any other place? I'd like to go back to Kansas where I was born but friends back there always threaten to make me work on the harvesting when I talk vacation, so I stay away."

Flora Parker DeHaven: "Carter, my husband, likes Chicago and Lake Michigan, but as I was born in Perth Amboy, N. J., we have come to nearby Atlantic City for a rest-up during the hot weather."

Universal Has New Policy for Its Serials; New Department Created

Striking and novel changes in serial policy and production are announced by Universal, Harry M. Berman, general manager of exchanges for that company, predicts that his organization now is taking the first steps of a new departure that will make history in the motion picture world.

Universal not only is changing the form of its serials, but also is changing its method of presenting them to the public, says Mr. Berman. The change in production is best exemplified by "Winners of the West" a new Art Acord serial based upon the exploits and adventures of Capt. John C. Fremont, and which is said to preserve the actual incidents of history with faithful realism and startling climaxes.

Talks on Plans

The future presentation of Universal chaptered photodrama, it is outlined by Mr. Berman, will be based upon a nation wide exploitation campaign. Universal intends to "sell its serials to the public just as it sells its Universal-Jewels, or other super-pictures.

"Universal is going to startle the film world with its future serial policy," said Mr. Berman. "We are making serials that are so different from all serials which have gone before, that we are even tending to get away from the name 'serial.' Our new chaptered product, 'Winners of the West,' really is a 'continued feature.'

Creates New Department

"So that the new form of 'continued film story' may be properly presented, we have created a serial exploitation department. Fred J. McConnell, long known as an expert and veteran serial exploiteer, has been engaged to head this work. He now is perfecting plans which will prove a startling innovation to the present method of considering and handling serials."

"Universal's new form of episode thriller is not only a welcome innovation in the serial field, but it also is censor proof," said Mr. McConnell. "We are making 'Winners of the West' so that every censor and every parent will have to say: 'I see no harm in showing this to children. It is history and will teach them a lesson while it thrills and amuses them.'

Suitable for Children

"It is Universal's belief that serials must be made so that children may see them without question. The serial being the type of film entertainment enjoyed most by the youngster, he should not be denied such pleasure. It is important, however, that the serial be so produced that the children who see it may reap benefits of an instructive nature in addition to amusement.

"That is why Universal is making 'Winners of the West.' In so doing, we have picked out one of the most romantic and thrilling stories of the New World—the adventures and exploits of Captain John C. Fremont, whose expeditions across the Rockies were largely responsible for the early acquisition of the West Coast."

More to Follow

Following "Winners of the West" Universal is projecting a chaptered film woven around the famous expedition of Henry M. Stanley into Africa to find Dr. David Livingston. Eileen Sedgwick will play the leading role in this feature, that of a young newspaper woman who joins the expedition. Although this part has been written into the actual story of the famous expedition, it will in no way detract from the visual and actual presentation of the startling events of the strange trip through the heart of the Dark Continent. Other American historical stories are expected to follow, in "continued feature" form.

"Certain Rich Man' Promises to Go Big

"A Certain Rich Man," the production which Benjamin B. Hampton has characterized as his greatest work, is scheduled for release by the W. W. Hodkinson Corporation on September 18. Reports from every section of the country indicate that the advance advertising which has been done on behalf of the production have stirred up a vast amount of interest in it.

From Joe Bloom, Hodkinson supervisor in the Middle West, comes the report that his entire territory is awaiting the release of this feature with unconcealed anxiety, for in Mr. Bloom's territory is the home of William Allen White, ex-governor of Kansas, editor of the Emporia Gazette and author of "A Certain Rich Man."

Complete Cast

Telegraphic advices received in New York anounce that Robert G. Vignola, director of special productions for Cosmopolitan, has completed the casting of his new picture which he is doing now in California with Marion Davies as the star, and has begun the taking of scenes.

This is Mr. Vignola's second production with Miss Davies, his first being "Enchantment."

Newest Reviews and Comments

Conducted by **EDWARD WEITZEL**, *Associate Editor*

"The Affairs of Anatol"

Typical De Mille Production with Eleven Stars Is Box Office Attraction of First Magnitude

Reviewed by Fritz Tidden

Should that famous Austrian, the good Dr. Arthur Schnitzler, view the Cecil B. DeMille-Jeanie Macpherson-Paramount version of his celebrated play, "The Affairs of Anatol," he would probably turn pale and then surely recognize as the last remaining shred of his work the title of the picture. That is absolutely all there is left of the brilliant, cynical, ultra-sophisticated continental comedy.

What has happened is that the name of Dr. Schnitzler's play has been borrowed for the time being with Jeanie Macpherson going ahead and writing an original scenario. The result, nevertheless, is a picture that will meet with sure, widespread success. Not only will it earn popular approval but primarily, it is a positive, enormously strong box office magnet due to the fame of its title, the eleven stars, the fact of its being a DeMille production and the advance country-wide advertising that has preceded its release. Although a Broadway showing is not always indicative of the attitude of the country, such a run determines a great deal. "The Affairs of Anatol" played two big houses simultaneously and both houses were hanging up records when Moving Picture World went to press. And the sentiment seemed to be that it wasn't "The Affairs of Anatol" but it was a fine picture.

The picture is a typical DeMille production—lavish in the extreme, what everyone but those who make it think the night life on Broadway in the six cylinder set is like, intimate mingling with the fast boys and girls and, it cannot be reiterated too often, picturesquely bizarre in costumes and settings. Miss Macpherson's story is interesting and the eleven stars interpreting it to its best advantage, with Gloria Swanson doing the best straightforward piece of acting and with Wander Hawley thoroughly consistent in a difficult character part. The gingerbread art (gosh!) titles are a jarring note.

The Cast

Anatol De Witt Spencer	Wallace Reid
Vivian—his wife	Gloria Swanson
Max Runyon	Elliott Dexter
Satan Synne	Bebe Daniels
Abner Elliot	Monte Blue
Emilie Dixon	Wanda Hawley
Gordon Bronson	Theodore Roberts
Annie Elliot	Agnes Ayres
Nazzer Singh	Theodore Kosloff
Orchestra Leader	Polly Moran
Hoffmeier	Raymond Hatton
Tibra	Julia Faye
Dr. Bowles	Charles Ogle
Dr. Johnson	Winter Hall

Suggested by Arthur Schnitzler's Play, "The Affairs of Anatol."
Scenario by Jeanie Macpherson
Directed by Cecil B. DeMille.
Length, 8,806 Feet.

The Story.

The story deals with an impressionable young man of wealth who finds time to interest himself in the affairs of others and who learns by practical experience that it pays best to attend to one's own affairs and let others do the same. He is married but being susceptible to the troubles of those who come in contact with him he tries to straighten out the difficulties in which they find themselves. The first is an old school friend, a young girl who is about to slip along the easiest way. The next is a farmer's wife who has appropriated some money her husband is keeping for a church fund. Another is a roof revue star who is trying to get together enough money to have her ex-soldier husband operated upon for a serious shrapnel wound. In attempting to help these women he gets himself in hot water with his wife, but after the last episode he returns home disgusted with his philanthropic work and seeks peace at his own fireside. He and his wife patch up their quarrels and are content to live for each other.

IN THIS ISSUE

"Beating the Game" (Goldwyn).
"Camille" (Metro).
"Martin Johnson's Jungle Adventures" (Exceptional).
"Good and Evil" (Warren).
"The Girl from God's Country" (Warren).
"Man and Woman" (Jans).
"Footfalls" (Fox)
"One Wild Week" (Realart).
"No Woman Knows" (Universal).
"The Affairs of Anatol" (Paramount).
"Moonlight Follies" (Universal).
"Steelheart" (Vitagraph).
"Where Men are Men" (Vitagraph).
"The Princess of New York" (Paramount).
"Major Jack Allen's Animal Pictures" (Pathe).
"The Vengeance Rider" (Aywon).
"The Shadow of Lightning Ridge" (Aywon).

"The Toreador"

R. H. Burnside, who is wholly responsible for the successful entertainments presented at the New York Hippodrome, is acknowledged to be one of the shrewdest showmen in the business. In this year's show at the mammoth playhouse he wished to start off with a film comedy, basing the idea on the psychology of "beginning with a laugh" He selected the Fox-Clyde Cook comedy, "The Toreador," for the purpose, and his choosing this particular film is the best recommendation for the comedy that can be thought of at present.

"The Toreador" fulfills its purpose in making them laugh. It is funny from first to last. What more could be said of a comedy? Its humor is derived from two sources, that of situation and of the ability as a natural comedian of its chief player, and neither is crass nor vulgar. It will make any type of audience laugh heartily, spontaneously and continuously as it did the fairly general audience at the Hippodrome the afternoon it was seen for review. And it should be mentioned that both the children in the audience and those that were taken there by them responded.

The plot is inconsequential. The locale is Spain and the "story" has to do with bull fights and love and all that goes with both. The intrepid Clyde Cook is ably assisted by Ed Kennedy, Jim Donnelly and Lois Scott. Jack Blyston is responsible for the especially proficient direction.—F. T.

"Camille"

Nazimova's Production of Dumas' Famous Play Is Filled with Modern Symbolism

Reviewed by Edward Weitzel.

There is no denying that the Nazimova production of "Camille" is interesting. It is filled with modern symbolism, which is expressed in the settings and the acting of the star and her supporting company. There are scenes that suggest the lost souls in Dante's "Inferno," and the human interest that gave the stage play its long life doesn't get much of a chance to make itself felt. In other words the story, in its present form, stands a good chance of shooting over the heads of the common mob, which James Huneker always insisted does not care for symbolism. The screen story has the advantage of unfolding with the directness of the stage play, and the unpleasant incidents are handled with discretion.

Nazimova's performance of the title role is more original than the impressionistic stage sets. Her "Camille" is a creature of quickly varying moods, which she expresses by freakish costumes and theatric poses. This conception she projects on to the screen with consummate skill. Rudolph Valentino is a handsome and forceful Armand Duval and seems strangely out of place in the fast company to which Gaston introduces him. The rest of the cast is excellent.

The Cast

Camille	Nazimova
Armand Duval	Rudolph Valentino
Count de Varville	Arthur Hoyt
Prudence	Zeffie Tillbury
Gaston	Rex Cherryman
Duke	Edward Connelly
Nichette	Ruth Miller
Olimpe	Consuelo Flowerton
Nanine	Mrs. Oliver
Monsieur Duval	William Orlamond

Screen Version from the Novel of Alexander Dumas, the Younger, by June Mathis.
Directed by Ray C. Smallwood.
Cameraman, Rudolph J. Bergquist.
Length, Six Reels.

The Story.

Marguerite Gautier, a notorious woman of Paris, who is known as Camille, meets Armand Duval, and the two fall in love. Marguerite gives up her old life, and the pair are happy until Armand's father comes to her and says that she is ruining Armand and destroying the happiness of his sister. Marguerite decides to give up Armand, and returns to Paris. Here she takes up her old way of living and accepts the protection of the Count de Varville. Armand meets them at a gambling house. Marguerite will not tell Armand of her reason for leaving him, and he denounces her before the crowd. Always frail, her grief hastens the fatal malady that is killing her and she dies in Paris as Armand, at home, is given a letter by his father that explains the sacrifice she has made for the man she loves.

Program and Exploitation Catchlines:

Nazimova Production of "Camille" Released by Metro Is Filled With Novel Sets and Out of the Way Bits of Business.

Exploitation Angles: Circus this story in a double sense, for it must be widely exploited to bring in the money it can pull, and it should be sold as a polite freak rather than a translation of the story to the screen. Take the general attitude that we cannot expect Nazimova to play the ordinary Camille and you'll have the keynote of your advertising.

Newest Reviews and Comments

"No Woman Knows"

Picturization, by Universal, of Edna Ferber's "Fanny Herself" Is Sure-Fire

Reviewed by Fritz Tidden.

In translating Edna Ferber's widely popular novel, "Fanny Herself," to the screen, and giving it a name that has not the slightest connection with the story nor is any better box-office magnet than the familiar title of the book, Universal has added a positive success to its Jewel release program. Colloquially speaking, "No Woman Knows" is sure-fire sob stuff.

But it distinctly deserves more than a catch phrase classification, for the good reason that it is a human document. It pictures graphically the tragedy, pathos, irony and apparent futility of life itself Its human appeal is enormous and there is no let down in compelling the interest of the average onlooker. Its sole important fault lies in the fact that the occasional humor that comes into even the most pathetic lives is not brought in for relief. The power that is already in the picture would be increased if the drabness were relieved now and again in a natural way. This may sound captious, this finding fault when there is so much to praise, but the utter sombreness just escapes taking the edge off the picture. Nevertheless, there are many who like their pathos raw.

The excellence of "No Woman Knows" is due to a co-ordinance of superior work in all production departments, everyone concerned working from the unusually sound foundation of the original novel. However, the result of the efforts of Tod Browning in directing the piece stand out even from the general excellence of the other features. He has accomplished something that he and the Universal company can well be proud. All through the picture he has injected touches that raises his work far above the average, and he is responsible for a great deal of the appeal. The titling deserves special mention.

The Cast

Fannie Brandeis	Mabel Julienne Scott
Fencer	Stuart Holmes
Theodore Brandeis	John Davidson
Molly Brandeis	Grace Marvin
Brandeis	Max Davidson
Rabbi Tholman	E. A. Warren
Father Fitzpatrick	Dick Cummings
Bauer	Snitz Edwards
Shaublitz	Joe Swickard
Aloysius	Danny Hoy
Heyl	Earle Schenck
Little Ted	Raymond Lee
Little Fanny	Bernice Radom
Little Heyl	Joseph Stearns
Little Bella	Dorothy Dehn

Adapted from Edna Ferber's Novel, "Fanny Herself."

Scenario by Tod Browning and George Yohalem

Directed by Tod Browning

Length, 7,031 Feet.

The Story

Fanny Brandeis, a western small town girl, has to sacrifice all her young life for a brother, Ted, a musical genius. When Ted, in Dresden, marries a chorus girl and causes the death of his mother by breaking her heart, Fanny decided to cut loose and live her own life. She became a highly efficient business woman in a Chicago department store. The general manager is attracted by her. Ted returns with a baby girl, his wife having deserted him. Fanny forgives and starts him up the ladder of success, backed by the general manager.

Clarence, Fanny's boyhood sweetheart, has constantly tried to win her away from the cold business world. She has resisted. Then Ted runs away to go back to his wife. Fanny throws up the sponge and is about to accept the general manager's offer to sail with him to Honolulu, when Clarence bobs up and makes her see that what she has been yearning for all the time is her own home and fireside, with him.

Program and Exploitation Catchlines:

The Picture With a Soul, Such as "Humoresque" Had, Describes "No Woman Knows." Adapted from Edna Ferber's Novel, "Fanny Herself."

If You Would Witness Life In All Its Aspects of Pathos, Tragedy, Strength, Weakness and Humor, See "No Woman Knows." Adapted From Edna Ferber's Novel, "Fanny Herself."

"Man and Woman"

Familiar Theme in Unnusual Setting Is A. H. Fischer Production. Jans Release, State Right

Reviewed by Jessie Robb

The old saying, "Clothes make the man," has been made the basis of the story of this A. H. Fischer Feature, Inc., Jans Production, Inc., state rights release. The setting is that of the tropic beauty of the South Sea Islands. Concerned with the rehabilitation of a beach comber, formerly an engineer, through an appearance of respectability due to decent clothing, the plot has been sympathetically and consistently developed. The love interest is supplied by the daughter of the visiting engineer. She has dressed the derelict as a joke and is later taught a lesson in cave man style. Of course, all ends happily.

The cast, headed by Diana Allen and Gordon Standing, is good. An easy-going sub-title at the beginning of the picture informs the spectator that the action occurs on a "torpid beach" but as the useful dictionary defines that word as "numb, inactive," it is presumed that the title writer meant either torrid or tropical taking into consideration the locale

The Cast.

Diana Murdock	Diana Allen
Joe	Joe King
The Flash	Edwin C. Sturgis
Greasy	John L. Shine
The Dutchess	Tatjana Irrah
The Waif	Eleanor Cozzat
The Beast	G. H. Carlyle
Murdock	A. C. Milar
Bradley	Gordon Standing
Bishop Graham	James Alling
Governor-General	Herbert Standing
The First Mate	Pat Jennings
Perkins	Dorothea Fischer

Story, scenario and direction by Charles A. Logue.

Length, Five Reels

The Story.

Down on Tahiti, Bradley, formerly an engineer, has become a beach-comber after a collapse of a bridge which he had built. His associates are outcasts.

Murdock, Bradley's former chief, accompanied by his daughter, Diana, arrives to oversee some work. Diana wagers with some of the Governor-General's guests that she could dress the lowest outcast in good clothing and pass him off as a gentleman. She selects Bradley.

That evening at the reception, Bradley is told of the hoax. He had believed that Murdock had recognized him. Thoroughly angry, he determines to teach Diana a lesson. She is captured and taken to Leper Island and forced to lead the life of an outcast. While there ,she learns Bradley's worth. At last Murdock finds her. He recognizes Bradley and gives him the chance to come back by overseeing the repairs on the lighthouse. Diana stays at Tahiti with Bradley when her father leaves.

Program and Exploitation Catchlines:

Did You Ever Stop to Think How Much Good Clothing Has to Do With a Man's Character and Success in Life? A New Development of Clothes Psychology Is Shown in "Man and Woman."

"Good and Evil"

European Production of Sascha Co. a Gorgeous Spectacle. F. B. Warren Release

Reviewed by Jessie Robb.

The many syllabled adjectives which the late P. T. Barnum used, to describe his exhibitions, can be applied with truth to this European production of the Sascha Company, F. B. Warren release by arrangement with the Herz Film Corporation. The picture is an allegorical melodrama, and was made in Bohemia and Venice. It is claimed that many of the scenes were taken at the Royal Palace in Vienna and the picture seems to bear out the truth of the assertion with the beautiful vistas enlivened by the well handled, picturesque crowds of supernumeraries. Throughout the entire production it is the stupendous, showy and magnificent backgrounds which attract the eye of the spectator. The editing and finals have been arranged in this version to please and compliment American audiences.

The cast of European actors is headed by Lucy Doraine, a handsome, voluptuous woman. Their work differs from that of American film players in that they, the Europeans, still cling to the methods of earlier days, in persistently facing the camera to "register" emotions.

The Cast

The Duchess Vera Ormonde A Geisha The Marchioness of Roche Eminah, Daughter of the Orient	Lucy Doraine
Pierre Danton	Alphonse Fryland
Bessie Winthrop	Madeline Nagy
Marlin Delome	Antoine Tiller
The Stranger	Ralph Osterman

Directed by Michael Kertas.

Length, Seven Reels.

The Story

Count Marlin has been asked by the Duchess of Ormonde to visit him at her garden party. Pierre Danton, a prisoner, escapes. He meets Marlin's machine, jumps in, stuns Marlin with a blow, dresses in his domino and goes to the party. Vera meets him and takes him to her boudoir thinking him Marlin. Danton's story interests Vera. She shields him from the police. He tells her that he is the victim of Fate. Vera decides to help him. She gives him a small sum of money. He plays it at Monte Carlo and wins a fortune. When Vera comes to Monte Carlo she finds Danton a new man and loves him but his interest is centered in Bessie Winthrop, an American girl.

Fate again turns against Danton and he looses all. He falls and in a bewildered mental condition dreams that he is about to commit suicide when he is stopped by a stranger. The stranger is Fate and he shows Danton in a series of three visions that Happiness is found by Youth in avoiding Temptation, Intrigue and Passion.

Danton recovers. He finds his happiness in work in America with Bessie. Vera continues her old life.

Program and Exploitation Catchlines:

Semi-Allegorical Melodrama Magnificently Produced. An European Spectacle Really Worth While.

"Doggone Torchy"

This two-reel Torchy Comedy featuring Johnny Hines has much to do with a baby. It is kidnapped and accidentally comes into Torchy's possession. Thereafter he is occupied with trying to dispose of it. No matter where he puts the child, it always turns up again. When the police finally get Torchy, it develops that the parents of the child are friends of his. This subject has some good comedy but lapses badly at times. It can be strengthened by cutting.—S. S.

Newest Reviews and Comments

"The Girl from God's Country"

Thrills and Adventure A-Plenty in This Nell Shipman Picture. F. B. Warren Release

Reviewed by Jessie Robb.

Possibly, the most comprehensive phrase to adequately describe this picture is—a condensed serial. The nature of the story, action and territory covered, more nearly resemble that form of screen entertainment than the usual feature picture. In this W. H. Chine production, F. B. Warren release, the star, Nell Shipman, not only wrote the story, acted as co-director, but played the leading role, a dual one of a society girl and the "child of nature," who are afterwards proved to be sisters. The action of the story ranges from the Canadian Northwest, the palatial home of a Californian millionaire, an aeroplane factory, a burning hangar, a trans-Pacific flight with a rescue of "the papers" in mid-ocean, and ends triumphantly with the lovers distancing all competitors and landing safely in Japan. Full advantage has been taken to provide all the thrills and romantic adventures possible.

The part of Neeka, the half-breed, is better suited to the talents of Miss Shipman than that of Marion Carslake, the society girl. The spirit of the former role is entered into by the live wire Nell and played with gusto. The cast measures up to the strenuous demands made upon them. There is also a good sized menagerie of camera trained beasts used in the Northern part of the picture.

The Cast

Neeka LeMort aMrion Carslake	Nell Shipman
	Nell Shipman
Owen Glendon	Edward Burns
J. Randall Carslake	Al. W. Filson
Pierre LeMort	George Berrell
The Old Inventor	Walt Whitman
Otto Kraus	C. K. Van Auker
Notawa	Lillian Leighton
Sandy McIntosh	L. M. Wells
Mrs. Kraus	Milla Davenport

Story and Scenario by Nell Shipman.
Directed by Nell Shipman and Bert Van Tuyle.
Length, Seven Reels.

The Story

J. R. Carslake, aeroplane builder, with his daughter Marion and her fiancee, are on a hunting party in the North. They meet Neeka, a half-breed, who bears a striking resemblance to Marion. Neeka saves Carslake's life when her grandfather, who believes that Carslake is the man who wronged his daughter, tries to kill him. Carslake adopts Neeka and takes her back to California.

Carslake's machine is to race against that of Otto Kraus in a trans-Pacific flight. Kraus endeavors to learn Carslake's secrets and goes to his house as butler. He enlists Neeka's sympathy in his efforts when she and Marion have a quarrel over social blunders. He is successful in obtaining the secrets of the solidified gasoline and motor silencer, which Carslake had fraudently gained from a crazed inventor. An earthquake sets fire to the hangar and the shock restores the reason to the inventor, who is proved to be Neeka's father and Carslake's brother.

The day set for the flight arrives. Owen Glendon, who was to drive the Carslake plane, has been injured in the fire and is unable to fly. Neeka volunteers to be the eyes of her sweetheart, a blinded French aviator, who offers to fly. Out over the ocean, they meet the Kraus machine. He tries to ram them but only injuries his own plane. It falls. Neeka descends via parachute, swims to Kraus' plane, gets the plans, after a fight in which Kraus drowns, and swims around until her plane descends so that she can reach the rope ladder.

Once again in the plane, the trip is completed and the couple land safely in Japan.

Program and Exploitation Catchlines:
Thrills, Adventure, Action and Breath Taking Escapes in This Unusual Outdoor Picture With Nell Shipman as Author, Co-Director and Star.

"Footfalls"

Inadequate Treatment of Excellent Screen Material Makes Latest Fox Feature a Disappointment

Reviewed by Jessie Robb

The impression, which this production from the Fox studios makes, is that here is material conspicuously suitable for the screen, that might have been developed into a stirring melodrama or a grim tragedy. But the form in which the photoplay has been presented is so inadequate that the real value goes for nothing. Director Brabin has made use of the mechanical devices legitimate to the screen, namely the double exposure and dissolve but they seldom give the desired effect as they are out of harmony with the spirit of the story, crudely used and ugly, an inexcusable fault. There is an occasional scene in which the action is impressive. The fight on the stairs between the blind and crippled cobbler and the escaping murderer is intense with the bitter, silent struggle. It grips.

It is difficult to place the blame for the poor work of Tom Douglas as "Tommy" and Estelle Taylor as "Peggy Hawthorne," two of the principal roles. The overly stressed mouthings and the facial acrobatics employed to express emotions might have been used by the insistence of the director or to cover the lack of intelligent understanding and talent of the two players. Gladden James as Alec Campbell succeeds in making a few of his bits vivid but he is handicapped in much of his work by the grotesque performances of those playing opposite.

The part of the blind cobbler is intrusted to Tyrone Power. His pantomime while not subtle is yet definite and therefore acceptable.

The Cast.

Hiram Scudder	Tyron Power
Tommy (His Son)	Tom Douglas
Peggy Hawthorne	Estelle Taylor
Alec Campbell	Gladden James

Story by Wilbur Daniel Steele.
Scenario and Direction by Charles J. Brabin.
Photographed by George W. Lane.
Length, 8,068 feet.

The Story

Hiram Scudder, the blind village cobbler, knows his neighbor's footsteps. He lives with his son Tommy. Also there is the lodger, Alec Campbell, an engineer, of whom Tommy becomes jealous on account of what he thinks are Campbell's attentions to Peggy. The two become engaged in a fight. One is killed. The other tries to escape with a satchel of money. He is seized by the cobbler, who in the struggle keeps the satchel, but is unable to prevent the escape of the murderer. In the fight upstairs, a lamp has been overturned. It sets fire to the room and the dead body is burned beyond recognition. Later a pocketbook is found which identifies the body as that of the lodger.

But the old cobbler waits. He knows the man will return for the money. For three years the cobbler sits in his shop, while the village considers him mad. One night the man returns. The cobbler chokes him to death. The old man's revenge is rewarded. His son was innocent.

Program and Exploitation Catchlines:
The Grim Story of a Blind Man Whose Only Clue Was the Sound of the Murderer's Footfalls. The Son's Murder Was Avenged When the Guilty Man Returned.

"Beating the Game"

Excellent Entertainment in Crook Play, Starring Tom Moore—Goldwyn

Reviewed by Jesse Robb.

Of the making of crook plays there evidently is no end; but so long as those concerned in providing this brand of amusement continue to furnish as clever, well-acted and directed photoplays as this Goldwyn production starring Tom Moore, the line at the box office is in no danger of disappearing. The picture starts off with a "punch," a piece of genuine cinematography, and from there on continues to live up to its first promise. Exceptionally well built and developed, the finish isn't guessed or surmised until the last footage of the final reel. A second story thief who is staked by one whom he thinks is a thief of a higher class, to establish a reputation for honesty in a hick town in six months and who grows into enjoying the sensation of being both honest and honorable to such an extent that he determines to beat the game and stay honest, is both novel and enjoyable. The role fits Tom Moore like the proverbial glove. His mobile physiognomy is expressive in conveying the character of a member of the light fingered gentry. He is ably supported by the members of the fine cast.

The Cast

"Fancy Charlie"	Tom Moore
Nellie Brown	Hazel Daly
G. B. Lawson	DeWitt C. Jennings
Ben Fanchette	Dick Rosson
"Slipper Jones"	Nick Cogley
Jules Fanchette	Tom Ricketts
Madame Fanchette	Lydia Knott
Bank President	William Orlamond
Angelico, his wife	Lydia Yeamans Titus

Story and Scenario by Charles Kenyon.
Directed by Victor Schertzinger.
Photographed by Ernest Miller.
Length, 5,558 feet.

The Story

"Fancy Charlie" has found rich pickings in the apartment he's rifling. About to leave, he sees a locked cabinet. He jimmies it open and discovers a collection of burglar tools. Thinking he has robbed a member of his own profession, he puts down the swag and is about to leave when the owner of the apartment steps out and an agreement is made that "Charlie" will take the $1,000, go to the town of Plumfield and, in six months' time, be known as an honest and respectable citizen.

Arrived at Plumfield "Charlie" begins to work with gusto. He restores the lost wallet containing the money of the "Fresh Air Fund" to Jules Fanchette. This act sends his honesty stock up. He then takes a partnership in Fanchette's store and business booms. When election times come, "Charlie" gets the nomination for mayor. Just at this time the mysterious stranger shows up. He threatens to expose "Charlie," who tells him to go ahead. But as "Charlie" has become really honest and proved Lawson's hobby in criminology, he wins with the backing of Lawson, who is the U. S. Senator.

Program and Exploitation Catchlines:
A Thief Who Becomes Honest as a Bet and Enjoys the Sensation So Much That He Intends to Stay Home Is Amusingly and Convincingly Played by Tom Moore.

Screen Snapshots No. 8

This number gives intimate glimpses of seven well-known theatrical celebrities. "Bull" Montana shows a glimpse of his real nature; Ruth Dwyer goes apartment hunting; Montague Love gives an illustration of his skill in make-up; Roy Stewart and Jacquelin Logan visit the trick pony; Eleanor Painter goes a-golfing and Will Rogers tells one of his famous stories. One reel. Federated Film Exchange. J. R.

Newest Reviews and Comments

"Martin Johnson's Jungle Adventures"

Natives and Wild Life of Borneo Shown in Exceptional Picture.

Reviewed by Sumner Smith.

"Martin Johnson's Jungle Adventures," released by Exceptional Pictures Corporation, obviates the necessity of a trip to Borneo, so completely and so interestingly do its six reels of film show that British possession. Starting from the coast, the explorer and his wife are seen proceeding up an unpronounceable river to the interior, the party consisting of about 100 natives and thirty strange boats locally known as "gobongs." The trip was full of incident. There were swirling rapids to be navigated, loathsome alligators to be avoided and shot, wild oxen, monkeys, apes and other jungle folk to be photographed after long and patient stalking.

The main objective was several hundred miles up in the river to a locality populated by a tribe called the Tengarri. Several choice specimens of these gentlemen with cannibalistic tendencies are shown, and views of other folk with conventional appetites. Leaving the cannibals, who, by the way, look oddly effeminate, the party began the return trip. Rapids that it had taken the Johnsons two days to negotiate upstream, were descended in four hours, so great was the speed of the current.

There was a stop-off when news came of a herd of elephants nearby, and the dangerous work of photographing these huge beasts of the jungle began. After days of arduous endeavor, both Mr. and Mrs. Jackson succeeded in getting some remarkable "shots," risking their lives in the work. One scene shows the elephants just before a charge—needless to say, no views of the charge were taken.

The picture abounds with interesting features. One of them is a "shot" of the original Teddy Bear. This curious little creature, which looks exactly like our popular plaything, will not, it is explained, defend itself from attack, but lies on its back and cries for help. There are many striking views of the river, forests and sky that lend beauty to the picture.

Length, 5,245 feet.

Program and Exploitation Catchlines:

A Fascinating and Thrilling Film Story of a Hazardous Trip Through Wildest Borneo.

Cannibals, Elephants, Alligators, Monkeys, the Original Teddy Bear and Other Forest Folk of Wildest Borneo Are Shown in This Thrilling Picture of Narrow Escapes.

Exploitation Angles: Stress the beauty of the photography and the unusualness of the scenes rather than the thrills and sensation, for stress on these points led to disappointment at the Capitol. They were looking for more than would have contented them had the promises been less extravagant. If you get this point, and sell from the right angle, you can pack the house and send them out satisfied. Make a jungle lobby front, appeal to the schools and the colleges and—for a new angle—to the photographers, particularly the photographic societies, if there are any.

"Could Columbus Discover an American"

This one-reel subject in a series of "World Wanderings" produced by Educational is a study of types on New York's East Side It is unusually interesting and true to life because few of the newly naturalized Americans and the flotsam and jetsam of humanity found on the park benches, knew that they were being photographed. Their faces are shown with perfectly natural expressions, thanks to the use of a tele-photo lens, which "shot" them from a distance.—S. S.

"Major Jack Allen's Animal Pictures"

Unusually Thrilling One-Reelers Showing the Snaring of Wild Animals

Reviewed by C. S. Sewell.

Thrills which should satisfy the most exacting movie fans are the outstanding feature of the first three films in the new series of "Major Jack Allen's Animal Pictures," produced by Adventure Films, Inc., and distributed by Pathe. These pictures are each one reel in length and like the Major's previous screen offerings, show him engaged in capturing wild animals alive. The photography is very good and the manner in which the actual snaring of the animals is shown have been unusually well handled.

The first of the series is "Netting the Leopard." This shows how the Major, after finding the animals in a tall tree in the jungle, lassoos them, one at a time, and pulls them out of the tree into a large open net in which they become entangled. These scenes are preceded by a little story which shows an encounter of one of the characters with one of the animals, which during a wild ride hangs on to the horse's flanks until the animal jumps into the water.

Another of the pictures, "Roping the Black Panther," shows Major Allen at the daring work of capturing one of these ferocious animals which has taken refuge on the ruins of an old temple. This one also is preceded by a story of how one of the settlers lost an arm, culminating in a fight between the man and a panther, in which they clinch and roll over on the ground until the animal is shot by the settler's daughter.

"Capturing a Lion by Aeroplane," another of this series, is decidedly unique, and this is said to be the first time in which the king of beasts has been snared in this way. The full details of how the snare of chains is set so that it hangs from the machine while the Major and his assistant swoop down on the animal which is prowling on an open plain are shown. The animal's weight and the tightening of the noose releases the chains, and anchors at each end, which stick in the sand, prevent him from getting away until Major Allen can alight and securely rope him.

If your audiences like excitement these pictures should please them.

"Brother of the Bear"

Huntley Gordon, a new player in this series of Holman Day two-reelers, distributed by Pathe, is featured in this production. He gives a good interpretation of the role of a man who, unable to curb his violent temper, sequesters himself in the forest. A tame bear comes to his shack and he adopts, and finally realizes the futility of his terrific outbursts and learns to hold himself in check. The story is conventional and introduces a villainous friend of the girl's father, who the hero finally exposes and all ends happily. The manner in which the bear gradually brings about the man's gaining his self-control while suggested, is not clearly shown. The cast is acceptable, and there are a lot of good out-of-door shots taken in the lumber region.—C. S. S.

"The Hare and the Tortoise"

Cartoonist Paul Terry has certainly brought the Aesop Fable of the above title thoroughly up to date in this picture. He shows the Hare as a "chicken chaser" and in the celebrated race, his downfall is brought about because when half way through the race he is so far ahead that he goes into a road house, is captivated by one of the girls, indulges in the most modern jazz dances and finally thoroughly intoxicated manages to finish the race only to find that the Tortoise is hours ahead of him. As in the previous issues of this series, there is a lot of good humor and the animation exceedingly well-handled. Particularly clever are the scenes where the Hare is seen staggering from overindulgence in hootch.—C. S. S.

"Moonlight Follies"

Marie Prevost, Making Bow as Star, Attractive and Shows Fine Talent in Thin Story

Reviewed by Fritz Tidden.

Marie Prevost is by no means unknown to even the casual moving picture theatre patron. Although she personally may want to live it down she reached wide fame as a Sennett bathing beauty. But she is a newcomer among the stars of five-reel features. The Universal company were fortunate to have the foresight to place her under contract and it introduces her in a picture with the attractive title, "Moonlight Follies."

This picture is based upon the thinnest, lightest story that could hold up a five-reel production, but it gives Miss Prevost sufficient opportunity to display her unusual beauty of face and figure, her magnetism and a surprising amount of acting ability. She is the whole show, in a manner of speaking, and she is well worth the price of admission. The screen is the habitat of beauty, but the new star can compete with any of them. It is not a rash prediction to say that if Miss Prevos is handled well she will become one of the most popular luminaries.

Marie Prevost being the whole show, there is nothing left to say that would not be continued harping on the same subject. However, King Baggot deserves credit for good sense in directing the picture. The material he had in hand was the star and he showed her to excellent advantage.

The Cast

Nan Rutledge	Marie Prevost
Jas. Rutledge	Lionel Belmore
Cissie Hallock	Marie Crisp
Rene Smythe	George Fisher
Tony Griswold	Clyde Fillmore

Story by Percival Wilde.
Scenario by A. P. Younger.
Directed by King Baggot.
Length, 4,468 Feet

The Story

Nan Rutledge was a baby vamp without equal. She also was inclined to be a little wild in a harmless enough manner. All men were her footstools and Rene, a lavender-scented youth ,of gentle or no occupations, particularly. One day Papa Rutledge called a halt. Summoning Nan to his office he ordered her to pick a husband and settle down. She promptly picked a man whose shadow she saw silhouetted against the office door. "Trot him in," she commanded.

It was Anthony Griswold, a rich client and a woman hater. Nan started to vamp him, but he didn't vamp well at all. Even when he was the house party guest he was slow in thawing out. Finally he began to slip—and then it happened. He proposed. Nan acepted him and then in a few minutes changed her mind in front of the guests. That night he used cave man methods and abducted her, taking her to his camp in the mountains and sending for a nearby convenient parson. Then she realized that she loved him all the time.

Program and Exploitation Catchlines:

"Moonlight Follies" Will Prove that Marie Prevost is the Most Beautiful Woman on the Screen.

Are You an Admirer of Beauty? Then See the Former Bathing Beauty Now a Star—Marie Prevost, in Her First Feature Picture, "Moonlight Follies."

Newest Reviews and Comments

"Where Men Are Men"

Death Valley Mining Section Background of Western Drama, Vitagraph Production

Reviewed by Jessie Robb.

This Vitagraph production, which is a picture of the great out-doors and concerns a lost mine, provides the co-stars, William Duncan and Edith Johnson, with the roles they have made their specialties. Duncan enacts the role of a mining prospector who is always ready to defend the right. Edith Johnson is the charming and fearless heroine.

There is much of the action popularly described as red-blooded; much riding and shooting. As a contrast to the rawness of the West there is a society scene or two, which enables Duncan to discard his rough clothes and heavy beard and appear in immaculate evening garb.

The continuity of the action is rough in spots and slightly disconnected, but not to the detriment of following the action of the story.

The Cast

Vic Foster	William Duncan
Eileen	Edith Johnson
Frank Valone	George Stanley
"Dutch" Monahan	Tom Wilson
Laura Valone	Gertrude Wilson
R. C. Cavendish	Harry Lonsdale
Sheriff Grimes	George Kunkel
Mike Regan	William McCall
Monty Green	Charles Dudley

Adapted from the Short Story, "The Princess of the Desert Dream," by Ralph Cummins.
Scenario by Thomas Dixon, Jr.
Directed by William Duncan.
Length, Five Reels.

The Story

Vic Foster comes out of Death Valley, discouraged and penniless. He enters the dance hall, "The Desert Dream." There he is attracted by the singer known as "Princess." She asks him if he has ever heard of a man called Waldron. During their conversation, Foster is drugged by a "fixed" drink. "Dutch" Monahan, the owner of the "Dream," rifles his pockets and steals the deed of the "Pink Lead Mine." Monty Green tells Foster to clear out as the rumor has been revived that he killed his partner, Jerry Wright, and the sheriff thinks he has evidence of the fact. Before he goes he sees the "Princess" off to Sunrise Lake to recuperate.

Foster goes to the mine to get pay dirt enough to enable him to return to civilization. On the way he meets his former friend, Frank Valone, who is an engineer. He invites Foster to visit his city home. At the cabin near the mine he finds a letter addressed to Ruth Waldron.

While in the city, Foster receives a telegram from Valone that the sheriff was following him. Foster returns, determined to clear his name. He arrives at Sunrise Lake and gives the letter to the "Princess." She is Ruth Waldron and had come West to find her father. He proves to be the dead Wright, Foster's partner. The letter gives information of the location of the lost mine, proves Foster innocent and gives a clue to the real murderer. The mystery is solved and "Princess" and Foster become partners in the mine and for life.

Program and Exploitation Catchlines:

The Open Country, the Background for the Swift Action of William Duncan in a Fighting Role Ably Assisted by Edith Johnson as the Fearless Heroine.

"Rough Seas"

This single-reeler serves as the introductory release of a new series which Pathe is distributing, in which Gaylord Lloyd, brother of Harold Lloyd, is the star. It is of the burlesque, knockabout type of comedy and is of only average quality, several of the situations having been used before. In this offering the new star does not exhibit any marked ability as a comedian, although his work is satisfactory. The fact should, however, be taken into consideration that he is handicapped by the comparison of his work with that of his very successful brother. The story of the film deals with a young couple who because of parental objection decide to elope. Both are shanghaied, and after exciting experiences are shipwrecked on a desert island. The girl's father appears on the scene and everything ends satisfactorily.

A clever piece of work in this film is done by an unnamed actor in the role of an intoxicated man.

"Steelheart"

A Western That Is an Action Film Is Vitagraph Production

Reviewed by Jessie Robb.

The latest Vitagraph production, co-starring William Duncan and Edith Johnson, is located in the west of the mining territory. It is concerned with the perils and obstacles encountered by an attractive young woman when she comes into this country of rough men and worse women to try and trace her lost husband. Immediately she attracts and obtains the attention and protection of the hero, formerly a woman hater. After many escapes such as being saved from the clutches of the villain and so forth, the pair are united to live happily ever after. There is the blowing up of a mountain which is out of the ordinary in films.

Edith Johnson is an attractive heroine. As the stalwart hero, with a heart true as steel, but tender withal, William Duncan has enough fights of various kinds in the defense of his lady love to last him the rest of his film life. The picture has a super-abundance of subtitles and will, undoubtedly, have an average audience appeal. There are a number of long shots of scenic beauty.

The Cast

Frank Worthing	William Duncan
Ethel Kendall	Edith Johnson
"Butch" Dorgan	Jack Curtis
Steve	Walter Rodgers
Mrs. Freeman	Euna Luckey
Vera	Ardeta Malino
Dick Colter	Earl Crain
"Old Tom" Shelley	Charles Dudley

Story, Not Credited.
Scenario by Bradley J. Smollen.
Directed by William Duncan.
Photographed by George Robinson.
Length, Six Reels.

The Story

Ethel Kendall has come to Miette, a mining town, in search of her husband. She is directed to Dorgan's. Alarmed at the place, she tries to leave. Her difficulty attracts the attention of Frank Worthing, and he takes her to a respectable place until she can continue her journey. Baulked of what he considers his rightful prey, Dorgan becomes Worthing's enemy.

Worthing tells Ethel he will see that she reaches her destination safely. He and his partner, "Old Tom," are on a search for a "Lost Gold" mine. Dorgan tries to kill Worthing before he leaves town. At Tete Janne, Ethel and Worthing visit an engineer friend. They examine a mountain and enter a shaft. Dorgan starts a slide and they are trapped, but are saved in the nick of time by "Old Tom" shouting a warning. With death before them Ethel and Worthing confess their love and upon their release are married. Previously a grave had been found which contained evidence that proved Ethel's husband was dead.

At "Lost Gold" mine they are followed by Dorgan and his gang. After a terrific fight, Dorgan and Colter, which was the alias of Ethel's first husband, are killed. This leaves Ethel and Worthing legal man and wife.

Program and Exploitation Catchlines:

William Duncan and Edith Johnson in a Western Picture of the Great Out-Doors That Is Chock Full of Mystery, Suspense and Red-Blooded, Two-Fisted Action.

"The Princess of New York"

Mildly Interesting London Society Drama Is This Paramount-Famous Players Production

Reviewed by Jessie Robb.

One of the products of the English studios of the Famous Players-Lasky organization is this screen adaptation of a novel by Cosmo Hamilton. It concerns the events which are the fate of a young American heiress when she visits London and almost becomes the victim of a family of titled swindlers on the fringe of the metropolitan society.

The scenic investiture is in impeccably good taste and the exteriors have the advantage of the actual locations. Whatever vitality the novel may have, it has not been transferred to the screen. The screen version gives the sense of thinness and the ending is particularly weak.

Mary Glynne, an English actress, plays the American, Helen Stanton, and succeeds in making her thoroughly English in manner and appearance. As a young Oxford college youth, David Powell is mis-cast.

The rest of the characters are English and played by English actors.

The Cast

Geoffrey Kingsward	David Powell
Helen Stanton	Mary Glynne
Mrs. Raffan	Mrs. Saba Raleigh
Sir George Merstham	Geo. Ballamy
Violet Merstham	Dorothy Fane
Allan Merstham	Ivo Dawson
Col. Kingsward	Philip Hewland
Mr. Greet	R. Heaton Grey
Eardley Smith	Windham Guise
Mrs. Eardley Smith	Jane West
Moneylender	H. Lloyd
Reddish	Lionel Yorke
Magistrate	William Parry

Story from Cosmo Hamilton's novel.
Scenario by Margaret Turnbull.
Directed by Donald Crisp.
Length, Five Reels.

The Story

Helen Stanton, American heiress, visits London. Her chaperon is Mrs. Raffan, a hanger-on of London society. Helen is introduced to the Mersthams, titled persons who live by their wits. Mrs. Raffan's sister is taken ill and Helen becomes the Merstham's guest. Allan Merstham is induced by his father, Sir George, to become Helen's suitor. He sees a chance to rehabilitate the family fortunes by a marriage with the rich American. A frequent caller is Geoffrey Kingsward.

Helen purchases some valuable jewelry. News reaches Sir George that Helen's father is bankrupt. He induces Helen to pawn her jewelry, saying he has a business obligation to meet. As the jewelry was only charged, Helen becomes, though innocently, guilty of fraud. Geoffrey, who is calling, helps Helen escape, assisted by Allan. Sir George has skipped the country. Helen receives a letter from her father discounting his bankruptcy and telling her if she loves Geoffrey to have them. Helen shows him the letter.

Program and Exploitation Catchlines:

A Tale of the Adventures of a Beautiful American Heiress in London Society, Adapted from the Novel by Cosmo Hamilton.

"Fireman Save My Child"

This number of "Tony Sarg's Almanac," while containing considerable amusing material, is hardly up to the standard of some of the previous offerings in this series. There is a scarcity of material and consequently the action is too long drawn out. The manner in which Editor Dawley has handled the animal and human "actors" in this reel is as usual very cleverly done. The entire action revolves around a fire in antediluvian times from which a woman and a baby are rescued by a dinosaurus or some other prehistoric animal.—C. S. S.

Newest Reviews and Comments

"One Wild Week"

Hilarious Fun in Bebe Daniels' Latest Realart Production

Reviewed by Jessie Robb.

"One Wild Week," the latest output from Realart with Bebe Daniels as the star, was made to entertain. And it does it with one happening after another that is fast, unhackneyed and thoroughly enjoyable fun. Prison and the latest theories of psycho-analysis for detecting criminals may not seem to possess the necessary elements for comedy but the humor extracted from them in this screen comedy will cause the most solemn spectator to forget his troubles.

As the young heiress, who is supposed to tread the path of propriety that she may inherit her fortune, but whom events force into questionable circumstances, Bebe Daniels has a role eminently suited to her talents and personality. Frank Kingslay is excellent as the "highbrow" young inventor. Maym Kelso and Edwin Stevens contribute interesting character studies. The production is handsomely mounted.

The Cast

Pauline Hathaway	Bebe Daniels
Bruce Reynolds	Frank Kingsley
Emma Jessop	Maym Kelso
Mrs. Brewster	Frances Raymond
Judge Bancroft	Herbert Standing
Oliver Tobin	Edwin Stevens
Mrs. Dorn	Edythe Chapman
Cook	Carrie Clarke Ward
Red Mike	Bull Montana

Story by Frances Harmer.
Scenario by Percy Heath.
Directed by Major Maurice Campbell.
Photographed by H. Kinlay Martin.
Length, 4,244 Feet.

The Story

On her eighteenth birthday, Pauline Hathaway is told by the family lawyer that she will inherit half a million dollars provided her behavior meets his approval, otherwise the fortune reverts to her aunt.

Provided with new clothes, Pauline starts for a visit to Mrs. Brewster, her dead mother's friend. On the train she is the innocent dupe of a thief, who has stolen a wallet. He puts it in Pauline's hand, asking her if it is hers. Pauline is arrested and, in court is sentenced to thirty days in a girls' reformatory.

Her non-appearance at Mrs. Brewster's causes anxiety. Bruce, who has seen her in court, asks the judge for permission to try his invention i nthe reformatory. Meanwhile, Pauline has had a hectic time in the reformatory and, finally makes a successful break for liberty with three other girls. They arrive at the Brewster house just before Lawyer Tobin and Anut Jessop, who have been sent for, arrived. Mrs. Brewster, Bruce Reynolds and their friends return after a frantic search. Then everything is at last explained. Pauline is proved innocent, keeps her fortune and wins a husband.

Program and Exploitation Catchlines:

An Ordinary Week Has Only Seven Days, But "One Wild Week" With Bebe Daniels Has More Than Enough Thrills. Adventures and Fun to Supply the Other Fifty-One in the Year.

Pathe Review No. 122

Of particular interest to hunters and those who like blooded dogs are the scenes showing some of the wonderful and exceedingly high price "pointers" owned by William Zeigler, Jr. These animals are pictured in training and there are some excellent shots showing them running birds to cover and "pointing." A section in Pathecolor showing some striking views of Morocco, little known to world tourists. Another section titled "The Passing of Fifth Avenue," shows the resurrection of New York's East Side due to the movement of Mrs. W. K. Vanderbilt, who is building a big mansion in Sutton Place. The "slow-motion" section shows a demonstration of gymnastics by trained athletes.—C. S. S.

"The Vengeance Trail"

Action and Stunts Help Put Over This Western with a Conventional Story

Reviewed by C. S. Sewell.

Though handicapped by a lack of originality and having a story that is not always consistent, there is enough action in "The Vengeance Trail," the second of the series of features starring Big Boy Williams and distributed on the state right market by Aywon Film Corporation to satisfy the average audience that likes Westerns. The star, who is the author of the story as well, has been provided with a role that gives him opportunities for several stunts and plenty of fast riding. The production compares favorably with his first feature, "The Jack Rider."

A featured member of the cast is Will Rogers, Jr., who does some good work and has been given a better chance to show his ability than in the previous production. He has much the same style of his well-known father and constantly reminds the spectator of him.

The remainder of the cast are entirely satisfactory and have been selected with fidelity to type. Maryon Aye is attractive as the leading woman. There are certain instances in the story as when the star is lured into a fake hold-up and where he overhears the plotting of two conspirators, which stretch the spectators credulity, however, the rapid action and novel stunts, such as the leap of the star from a horse to an aeroplane and subsequent use of the plane in finding the cattle rustlers overweigh these discrepancies.

The Cast

Lady Killer Larson	Charles Arling
Broncho Powell	Bert Apling
Grace Winwood	Maryon Aye
Buddy Hicks	Will Rogers, Jr.
Big Boy	Guinn Williams

Directed by Charles R. Seeling.
Story by Guinn Williams.
Length, Five Reels.

The Story

"Big Boy" Bronson, though good at heart, is a rather wild youth and incurs his father's displeasure. Seeing this, Larson and Powell, ranch employees, and in reality cattle rustlers, use this to their advantage. After a fight with Powell, Big Boy is lured by him into a fake hold-up which turns out to be a real one. Big Boy is under suspicion and his father turns him out until he can clear himself, but his sweetheart, Grace, does not lose faith. He overhears a conversation which confirms his suspicions regarding the rustlers and finally succeeds in rescuing Buddy Hicks, who has been kidnapped by them and later in effecting the rescue of Grace from their power and bringing about the downfall of the rustlers, securing his own vindication.

Program and Exploitation Catchlines:

A New Star in a Thrilling Western Filled With Stunts and Fast Riding.

See How the Up-to-Date Cowboy Uses an Aeroplane to Effect the Rescue of His Sweetheart and Captures a Gang of Cattle Rustlers.

Exploitation Angles: Sell the stunts rather than the story and get interest for Will Rogers' son, but make the "Jr" clearly apparent. In many instances you can land press stories on the boy where you could not sell his father. Try and work them.

"The Chemistry of Combustion"

"The Chemistry of Combustion," No. 40 in the series of Kineto Reviews, shows some interesting experiments with different chemicals and their action when coming in contact with each other. Some of the experiments are said to be exceedingly dangerous, and were made only after precautionary measures had been taken.

As an example of the seemingly harmless ingredients that when combined go to make up powerful explosives a little iodine is placed in strong ammonia. After it dries it will explode with great violence if stirred up with a penknife. Other similar experiments are also depicted.—T. S. daP.

"The Shadow of Lightning Ridge"

Snowy Baker Star of Australian-Made Picture Filled with Thrilling Stunts

Reviewed by C. S. Sewell.

Snowy Baker's second feature, "The Shadow of Lightning Ridge," which is being distributed on the state rights market by Aywon Film Corporation, reveals him as a stunt actor, even more so than did his first one, "The Fighting Breed." In this film he pulls some regular Fairbanks stuff, and in addition, the picture has the charm of scenes and surroundings that are "different" as the picture was filmed in Australia.

This is an outlaw story with a mystery angle which has been given a poetic twist by having the hero, who is not really an outlaw, rob only one man against whom he has sworn vengeance. The story is not especially strong and is unconvincing in parts, but the stunts are good and the star has a likeable personality. Particularly thrilling are the scenes where he rides his horse over a narrow log, where he jumps from horseback to a speeding train, takes a horse therefrom and then jumps off the train, and where he does some regular Tom Mix stuff by jumping on horseback through the roof of a cabin to rescue the girl. This, coupled with the air of romance surrounding a character of this sort when engaged in daring deeds, will please the average audience.

One fault of the film is the fact that some of the stunt scenes are shown so rapidly or have been cut so close as to lose some of their effect. The remainder of the cast is satisfactory as is also the direction by Wilfred Lucas.

The Cast

The Shadow	Snowy Baker
Edward Marriott	Wilfred Lucas
Dorothy Harden	Brownie Vernon

Directed by Wilfred Lucas.
Story by Wilfred Lucas and Bess Meredith.
Length, Five Reels.

The Story

The Australian countryside is mystified by a bandit, "The Shadow," who steals only from Edward Marriott. After taking many things which he values most, he finally kidnaps his fiance, Dorothy Harden, who really does not love him. Through the jealousy of a bar maid to whom the Shadow has been kind, his hiding place in the hills is disclosed. Ben, ranch foreman, and his rival, goes to the cabin presumably to rescue Dorothy. The Shadow is soon after captured and on learning the situation goes to rescue Dorothy. It develops that the man whom he has hounded and who he believes to be his father is in reality his uncle and everything ends happily when Dorothy discloses that she loves him and does not love Marriott.

Program and Exploitation Catchlines:

Snowy Baker, the Crack Australian Athlete, Performs Some Thrilling Stunts that Will Remind You of Douglas Fairbanks and Tom Mix in This Exciting Picture.

Interesting and Exciting Story, Filled With Thrilling Stunts Amid the Unusual Surroundings of Faraway Australia in Which the Story Was Filmed.

If You Like Stunts See the Jump on Horseback Through the Roof of the Cabin, the Dash Across the Waterfall, and Many Other Thrills That are Included in this Film.

Exploitation Angles: In default of a known star, play up the Australian angle, offering him as a rival to Fairbanks and Mix and getting interest in the unusual settings.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.

FOX FILM CORP.

SPECIAL.

Over the Hill. 10,700 Ft. R; Vol. 46, P-628.
A Virgin Paradise. 9,000 Ft. R-729; C-885.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-305; C; Vol. 49, P-135.
Thunderclap. 6,700 Ft. R-730.
Shame. 8,200 feet. R-789; C-885.
Perjury. 7,400 Ft. R-932.

WILLIAM FARNUM.

His Greatest Sacrifice. R-205; C-267. 6,500 Ft.

PEARL WHITE.

Beyond Price. R-326.

TOM MIX.

A Ridin Romeo. R-640; C-291.
The Big Town Round-up. R-339; C-395.
After Your Own Heart. R-828; C-885.
The Night Horseman. R-318.

DUSTIN FARNUM.

The Primal Law.

BUCK JONES.

To a Finish. R-929.

WILLIAM RUSSELL.

Children of the Night. R-845; C-895.
Singing River. R-731.
The Lady from Longacre.

TWENTIETH CENTURY BRAND.

Get Your Man (Buck Jones). R-536; C-47.
Play Square (Walker-Murphy). R-92.
Hickville to Broadway (Eileen Percy). R-209.
What Love Will Do (Walker-Murphy).
Little Miss Hawkshaw (Eileen Percy).

SHIRLEY MASON.

The Mother Heart. R-748; C-803.
Lovetime. R-439; C-589.
Ever Since Eve. R-732.

SERIALS.

Fantomas (Twenty Episodes). R; Vol. 48, P-215.
Bride Thirteen (Fifteen episodes).

CLYDE COOK.

(Two Reels Each)

The Jockey. C; Vol. 49; P-630.
The Guide. R-639.
The Sailor.
The Toreador.

AL ST. JOHN SERIES.

(Two Reels Each)

Small Town Stuff.
The Happy Pest.

MUTT AND JEFF CARTOONS.

(One Reel Each)

Darkest Africa.
Not Wedded But a Wife.
Crows and Scarecrows.
Painters Frolic.
The Stampede.
The Tong Sandwich.
Shadowed.
Turkish Bath.

PIONEER FILM CORP.

Indiscretion (Florence Reed—Six Reels).
A Man There Was (Victor Seastrom—Six Reels). R; Vol. 43; P-1682.
Beyond the Crossroads (Ora Carew—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.
A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (15 Episode Serial).
Oh! Mary Be Careful (Madge Kennedy). R-321.
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

FAMOUS PLAYERS-LASKY

June.

The Traveling Salesman (Roscoe Arbuckle) 4,514 Ft. R-88, C-149.
The Wild Goose (Cosmopolitan—6,494 Ft.) R-322, C-459.
White and Unmarried (Thomas Meighan—4,458 Ft.). R-642; C-699.
Appearances (Donald Crisp British Productions—5,336 Ft.). R-112; C-395.
One a Minute (Douglas MacLean). R-746. C-189. 4,510 Ft.
The Bronze Bell (Ince—Vance Production). R-237; C-395.
Sham (Ethel Clayton—4,888 Ft.). R-431.
A Wise Fool (George Melford Production—6,768 Ft.). R-640; C-699.

July.

The Woman God Changed (Cosmopolitan Prod.) 6,306 Ft. R-538, C-803.
Too Much Speed (Wallace Reid). 4,629 Ft. R-750; C-789.
The Mystery Road (Paul Powell-British Production). R-635. 4,956 Ft. C-695.
Life (Wm. A. Brady Prod.). R-Vol. 47, P-247, C-Vol. 47; P-580; 4,838 Ft.
Behind Masks (Dorothy Dalton). 4,147 Ft. R-340; C-395.
The Lost Romance (Wm. DeMille Prod.). 6,443 Ft. R-325.

August

The Princess of New York (Donald Crisp-British Prod.). 6,000 Ft.
The Whistle (Wm. S. Hart). 5,389 Ft. R-Vol. 49; P-627; C-705.
Passing Thru (Douglas MacLean-Ince Prod.). 4,594 Ft. R-320.
The Conquest of Canaan (Thomas Meighan). 7,015 Ft. R-441; C-493.
Wealth (Ethel Clayton). 5,141 Ft. R-237; C-789.
Crazy to Marry (Roscoe Arbuckle). 4,693 Ft. C-789.
Experience (Richard Barthelmess). R-327.

September

The Hell Diggers (Wallace Reid). 4,277 Ft. R-95.
The Great Moment (Gloria Swanson). 6,872 Ft. R-635; C-695.
At the End of the World (Betty Compson). 5,729 Ft. R-929.
Dangerous Lies (Paul Powell British Production).
The Golem (Special). 5,398 Ft. R-116; C-291.
The Affairs of Anatol (Cecil De Mille Production). 8,806 Ft.
Beyond (Ethel Clayton). R-319.
Cappy Ricks (Thomas Meighan). R-96.

ARBUCKLE COMEDIES.

The Sheriff.
A Desert Hero.
The Garage.

MACK SENNETT COMEDIES.

(Two Reels Each)

Are Waitresses Safe?
An International Sneak.

BURTON HOLMES.

(One Reel Each)

Spanish Holidays.
Solomon's Temple.
Toledo and Segovia.
Marvelous Manhattan.
The Cruise of the Vera Cruz.
Boro-Bodor and the Bromo.
Torrid Tampico.

PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich) R; Vol. 49, P-995.
Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. George B. Seitz and June Caprice star in "The Sky Ranger" Serial. Juanita Hansen is star of "Yellow Arm" Serial.

Week of July 24.

No. 13 of The Sky Ranger (At the Last Minute).
No. 6 of The Yellow Arm (A Nest of Knaves).
No Stop-Over (Snub Pollard—One-Reel Comedy).
The American Badger (Bob and Bill Series—One-Reel Educational).
The Flirt (One-Reel—Harold Lloyd Reissue).
The Lioness and the Bugs (2-3-Reel Cartoon Fable).

Week of July 31.

No. 14 of The Sky Ranger (Liquid Fire).
No. 7 of The Yellow Arm (In the Dead of Night).
The Money Maniac (Perret Production). R-540; C-645.
What a Whopper (Snub Pollard—One-Reel Comedy). R-732.
All Aboard (Harold Lloyd Reissue—2-3 Reel). R-636.
The Country Mouse and the City Mouse (One-Reel Cartoon Fable). R-732.

Week of August 7.

No. 15 of the Sky Ranger (The Last Raid).
No. 8 of the Yellow Arm (Smuggled Aboard).
Teaching the Teacher (Snob Pollard—One Reel Comedy). R-730.
The Tip (One Reel—Harold Lloyd Reissue).
The Cat and the Canary (2-3 Reel Cartoon Fable).

Week of August 14.

No. 9 of The Yellow Arm (The Kingdom of Deceit).
The Black Ace (Edgar Jones—2 Reels—Drama).
Spot Cash (Pollard—One Reel—Comedy).
Rainbow Island (Lloyd—One Reel—Reissue).
The Fox and The Crow (2-3 Reel Cartoon—Fable).

Week of August 21.

No. 10 of the Yellow Arm (The Water Peril).
The Secret of Butte Ridge (Tom Santschi—2 Reel Drama).
The Mountain Lion (Bob and Bill Series—1 Reel).
Name the Day (Pollard Comedy—1 Reel).
Move On (Harold Lloyd Re-issue—One Reel).
The Donkey in the Lion's Skin (2-3 Reel Cartoon Fable).

Week of August 28.

No. 11 of the Yellow Arm (Pawns of Power).
The Mayor of Misery (Edgar Jones—2 Reel Drama).
Stop Kidding (Eddie Boland—1 Reel Comedy).
By the Sad Sea Waves (Harold Lloyd Reissue—1 Reel).
Mice at War (2-3 Reel Cartoon Fable).

Week of September 4

No. 12 of The Yellow Arm (The Price of a Throne).
The Wolver (Tom Santschi—Two Reel Drama).
The Jail Bird (Snub Pollard—One Reel Comedy).
Over the Fence (Harold Lloyd—One Reel Reissue).

Week of September 11

No. 13 of the Yellow Arm (Behind the Curtains).
My Lady O' the Pines (Holman Day Two-Reel Drama).
On Their Way (Eddie Boland One-Reel Comedy).
The Fashionable Fox (2-3 Reel Cartoon Fable).
One-quarter Inch (Harold Lloyd One-Reel Reissue).

Week of September 18.

No. 14 of The Yellow Arm (The False Goddess).
Mother O'Dreams (Tom Santschi-two reel drama).
The Civet Cat (Bob and Bill Series—One Reel).
The Hermit and the Bear (2-3 Reel Cartoon).
Late Lodgers (One Reel Comedy-Pollard).
Bashful (Harold Lloyd Reissue—One Reel).

CURRENT FILM RELEASE DATES

UNIVERSAL FILM MFG. CO.

JEWELS.

Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R, Vol. 48-465.

JEWEL COMEDIES.

Blue Sunday (Lyons-Moran).
Roman Romeos (Lyons-Moran).
A Monkey Movie Star (Joe Martin).
Robinson's Trousseau (Lee Moran).

SPECIAL ATTRACTIONS.

The Kiss (Carmel Myers). R-236; C-395.
Short Skirts (Gladys Walton). R-340; C-395.
Man Trackers (George Larkin). D-437; C-493.
Luring Lips (Edith Roberts). R-539; C-589.
Danger Ahead (Mary Philbin). R-732; C-789.
A Daughter of the Law (Carmel Myers). R-828; C-885.
Opened Shutters (Edith Roberts). R-931.
The Shark Master (Frank Mayo). R-210.
The Rowdy (Gladys Walton). R-320.
Action (Hoot Gibson). R-211.

SERIALS.

The Diamond Queen (Eileen Sedgwick).
The White Horseman (Art Acord).
Do or Die (Eddie Polo).
The Terror Trail (Eileen Sedgwick).

WESTERN DRAMAS.

(Two Reels Each.)
Beating the Game (Hoot Gibson).
Both Barrels (Jack Perrin). R-92.
The Valley of Rogues (Jack Perrin).
The Danger Man (Jack Perrin).
Range Rivals (M. K. Wilson).
The Rim of the Desert (Jack Perrin).
Roaring Waters (George Larkin).
The Cowpuncher's Comeback (Art Acord).

CENTURY COMEDIES.

(Two Reels Each.)
The Whiz-Bang (Bud Jameson).
Golfing (Brownie, the Dog).
Alfalfa Love (Brownie the Dog).
In Again (Harry Sweet).
High Life (Harry Sweet). R-831.
The Clean Up (Baby Peggy Jean).
Hold Your Breath (Charles Dorety).
Stealin' Home (Harry Sweet).
Brownie's Little Venus (Brownie, the dog).

STAR COMEDIES.

(One Reel Each.)
An Awful Bull (Billy Fletcher).
The Skylark.
While New York Snores (Billy Fletcher).
The Champ (Billy Fletcher).
A Model Made.
Twelve Hours to Live.
His Unlucky Berth.

ASSO. PRODUCERS

Devotion. R-340; C-493.

THOMAS H. INCE PRODUCTIONS.

Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O'Mine. R-747; C-47.
Cup of Life. R-318.

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.
Home Talent. R-752; C-189.
She Sighed by the Seaside (Two Reels).
Made in the Kitchen (Two Reels).
Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin). R-729.

J. L. FROTHINGHAM.

The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-885.

FIRST NAT'L EXHIBITORS

Not Guilty (Sidney Franklin Production).
The Girl in the Taxi (The Carter DeHavens).
Bob Hampton of Placer (Marshall Neilan Production). R-90; C-267.
Gypsy Blood (Pola Negri). R-321; C-387.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-536.
The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 feet). R-641, C-803.
Peck's Bad Boy (Jackie Coogan). R-87, C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Golden Snare (Curwood Production). R-438; C-943.
Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234; C-395.
The Sign on the Door (Norma Talmadge). R-541; C-789.
Nobody (Jewel Carmen-Roland West Prod.). R-636; C-695.
The Child Thou Gavest Me (Stahl prod.).
A Midnight Bell (Charles Ray). R-831; C-885.
Toonerville's Fire Brigade (2 Reels). R-830.
Wedding Bells (Constance Talmadge). R-930.
Serenade (R. A. Walsh Production). R-320.
Wife Against Wife (Whitman Bennett Production).
On eArabian Night (Pola Negri).
The Playhouse (Buster Keaton).
Bits of Life (Marshall Neilan Special).

"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.
The Oath (R. A. Walsh Prod.).

METRO PICTURES CORP.

Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels. R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doralina—Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-747; C-47.
Home Stuff. C-47; R-747.
Fine Feathers. R-847; C-493.
Over the Wire (Alice Lake). R-116; C-943.
The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-684; C-695.
The Conquering Power (Rex Ingram Prod.). R-339; C-493.
Big Game (May Allison). 6 Reels. R-829.
A Trip to Paradise (Bert Lytell). 6 Reels. R-92.
The Match Breaker (Viola Dana). R-92.
The Infamous Miss Revell (Alice Lake). R-209.
Junk (Bert Lytell).
There Are No Villains (Viola Dana). R-94.

NAZIMOVA PRODUCTIONS

Camille.

S-L PRODUCTIONS.

Garments of Truth (Gareth Hughes—Six Reels). R-209.
The Hunch (Gareth Hughes—Six Reels).

L·J·SELZNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES.

The Miracle of Manhattan. R-92; C-267.
The Girl from Nowhere. R-539.
Remorseless Love. R-827.

EUGENE O'BRIEN STAR SERIES.

Gilded Lies. R-878; C-387.
The Last Door. R-431; C-589.
Is Life Worth Living? R-541.

OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5.261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639.

CONWAY TEARLE STAR SERIES.

Bucking the Tiger. R-206; C-387.
The Fighter. R-830.

SPECIAL PRODUCTIONS.

The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,600 Ft. Vol. 49, P-192.
Who Am I? R-440.

NORMA TALMADGE (REISSUE).

Ghosts of Yesterday.

REPUBLIC

The Great Shadow (Tyrone Power).
Man's Plaything (Grace Davidson and Montague Love).
Mountain Madness (Ed Coxen and Ora Carew).

SHORT SUBJECTS.

(Released by Select.)
William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.
Handcuffs or Kisses (Elaine Hammerstein).
Clay Dollars (Eugene O'Brien).
After Midnight (Conway Tearle).

SPECIAL.

Concert (All Star).
A Man's Home (All Star).

REVIVALS.

Poppy (Norma Talmadge).
Up the Road With Sallie (Constance Talmadge).
Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).

GOLDWYN DISTRIBUTING

Song of the Soul (Vivian Martin). R; Vol. 46-1155; C; Vol. 47-36.
Guile of Women. R; Vol. 49; P-194; C-R, Vol. 49; P-860.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
What Hapened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409. C-695.
A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Rt.; Vol. 49; C-R, 823.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
An Unwilling Hero (Will Rogers). C-789; R-440.

GOLDWYN-INTERNATIONAL COMICS.

Too Much Pep.
Fatherly Love.
The Chicken Thief.

EDGAR COMEDIES.

Get Rich Quick Edgar. C; Vol. 49, P-513.
Edgar the Detective. C-876.
Edgar's Feast Day. R-438.

CURRENT FILM RELEASE DATES

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Selig-Rork.

The Northern Trail. R-111.
The Policeman and the Baby. R-111.

Chester Comedies.

(Two Reels.)
Ready to Serve. R-338.
Snooky's Wild Oats. R-112.
Snooky's Twin Troubles (2 Reels).

Christie Comedies.

(Two Reels.)
Man vs. Women. R-751.
Scrappily Married. R-845.
The Reckless Sex.
Nothing Like It. R-829.

Torchy Comedies.

Torchy's Double Triumph. R; Vol. 49, P-413.
Torchy's Promotion.

Mermaid Comedies.

Bang. R-643.
Robinson Crusoe, Ltd. R-111.
Holy Smoke. R-339.

Vanity Comedies.

How She Lied. R-112.
Ninety Days of Life. R-439.
Chicken Hearted. R-831.

Specials.

Valley of Ten Thousand Smokes (One Part).
Modern Centaurs (One Part).

Robert C. Bruce Series.

Voices of the Sea. C; Vol. 49, P-629.
The Merry Little Put Put. R-326.

Chester Outing Scenics.

The Red Trail's End.
Music in the Air. R-830.

Gayety Comedies.

Here Pro Tem. R-235.
Assault and Flattery. A-439.
Wild and Willy. R-732.

Chester Screenics.

From Dear to Dam.
Buzz-z-.

Miscellaneous.

Golf (Slow Motion).
Dixie. R-643.

Punch.

The Love Egg. R-111.

ARROW FILM CORP.

Features.

Headin' North (Pete Morrison).
Cyclone Bliss (Jack Hoxie). R-92.
Dead or Alive (Jack Hoxie).
The Sheriff of Hope Eternal (Jack Hoxie). R-115.
The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber).
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.
The Broken Spur (Jack Hoxie). R-321.

Serials.

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies.

Broadway Series.
Hank Mann Series.
Spotlight Series.

Novelty.

Sport Pictorials (One Reel Each).

ASSO. EXHIBITORS

FEATURES.

The Devil (George Arliss).
What Women Will Do (Anna Q. Nillson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES.

(Two Reels Each.)
Now or Never.
Among Those Present.

PLAYGOERS PICTURES.

The Butterfly Girl. R-97.
Women Who Wait.
They Shall Pay. R-208.
Home-Keeping Hearts.
The Family Closet.
Discontented Wives.

W·W·HODKINSON

ERNEST SHIPMAN.

Gods Crucible (All Star).

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

ZANE GREY PICTURES, INC.

The U. P. Trail (All-Star—Seven Reels.) R-434; Vol. 47, P-386; C-R, P-580.
The Man of the Forest. R-434, C-603.

J. PARKER READE, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; P-639; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTONS.

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.
The Face of the World. R-538; C-589.

J. L. FROTHINGHAM PRODUCTIONS.

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN.

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.
The Journey's End. R-113; C-589.

RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

VITAGRAPH

SPECIAL PRODUCTIONS.

The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford.

ALICE JOYCE.

Cousin Kate. Vol. 48, P-598; C-R, Vol. 49, P-581.
Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.
The Inner Chamber (Six Parts). R-94.

CORRINE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.
What's Your Reputation Worth? R-759; C-R, 823.
The Single Track.
Moral Fibre.

EARLE WILLIAMS.

It Can Be Done. R; Vol. 49, P-991; C-395.
The Silver Car. R-541; C-47.
Lucky Carson.
Bring Him In

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991.
The Secret of the Hills

ALICE CALHOUN'S PRODUCTIONS.

Closed Doors. R-433; C-803.
Peggy Puts It Over.
The Rainbow.
The aMtrimonial Web.

LARRY SEMON COMEDIES.

The Bakery. R-642.
The Fall Guy.
The Bell Hop.

JIMMY AUBREY COMEDIES.

The Nuisance.
The Back Yard.
The Applicant.
The Riot.

SERIAL.

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49. R-877.

REALART PICTURES

Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627; C-947.
The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.
The Magic Cup (Constance Binney). R-86; C-267.
Sheltered Daughters (Justine Johnstone). R-209.
Two Weeks With Pay (Bebe Daniels). R-541; C-699.
A Kiss in Time (Wanda Hawley). R-846; C-291.
The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney). C-589.
Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-885.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
The March Hare (Bebe Daniels). R-538; C-695.
A Heart to Let (Justine Johnstone). R-626; C-695.
Little Italy (Alice Brady). R-539; C-695.
Her Sturdy Oak (Wanda Hawley). R-828; C-885.
One Wild Week (Bebe Daniels).
Little Italy (Alice Brady).
The Land of Hope (Alice Brady). R-114; C-695.

SEASON 1921-22.

Room and Board (Constance Binney). R-319.
Her Winning Way (Mary Miles Minter).
Everything for Sale (May McAvoy).

R-C PICTURES

What's a Wife Worth? (Cabanne Production—Six Parts). R-432.
Good Women (Gasnier Production — Six Parts). R-208; C-803.
Nobody's Kid (Mae Marsh). R-322; C-695.
If Women Only Knew (Six Parts). R-542; C-885.
Beach of Dreams. R-541; C-189.
Black Roses (Sessue Hayakawa). R-88; C-149.
Salvage (Pauline Frederick). R-433; C-803.
Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels. R-537; C-47.
The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (6 Parts). (Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick). Six Reels. R-931.
Shams of Society (Walsh-Fielding Prod.). Six parts.
A Wife's Awakening (Gasnier Prod.). Six parts. R-94.

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS.

Hearts and Masks. R-209.
The Servant in the House. Vol. 46, P-248
Dangerous Toys. R; Vol. 49, P-989.
God-Bad Wife.

MONTE BANKS COMEDIES.

Bride and Gloom.
In and Out.
Peaceful Alley. R-830.

HALLROOM COMEDIES.

(Two Reels.)
Friday the Thirteenth. R-237.
We Should Worry. R-436.
We Should Worry.
We'll Get You Yet.
After the Dough.
Two Faces West.
Meet the Wife.

Serial.

Miracles of the Jungle.

CHESTER COMEDIES.

Snooky's Twin Troubles (2 Reels). R-830.

CURRENT FILM RELEASE DATES

UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-P, P-1002; Ex. Vol. 48, P-62; Vol. 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.
March—The Nut (Douglas Fairbanks) R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.). 6,000 Ft. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211.
Disraeli (George Arliss). R-96.

MISCELLANEOUS RELEASES

AMERICAN FILM CO.

From the West (William Russell).
The Virtuous Outcast (Mary Miles Minter).
The Man from Medicine Hat (Helen Holmes).
Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menaec (Helen Holmes).
High-Gear Jeffrey (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

KINETO COMPANY OF AMERICA, INC.

Kineto Reviews.

(Released Through National Exchanges, Inc.)
(One Reel.)

Trip of the U. S. S. Idaho.
Boy Scouts.
Was Darwin Right?
Primitive Life in Tennessee.
Combatting the Elements.
Bear Hunting in California.
A Naturalist's Paradise.
Let's See the Animals.
Holy City.
Panama.
Vegetarian.
Water Babies.
Beauty Spots.
Acrobatic Flies.

CHARLES URBAN'S MOVIE CHATS.

(Released Through State Rights Exchanges.)
First Series from No. 1 to 226, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

EXCEPTIONAL PICTURES CORP.

October—Martin Johnson's "Jungle Adventures."
November—His Nibs (Chic Sale).

MAX LINDER.

Be My Wife. R-750.

MARC KLAW, INC.

J' Accuse. C-495.

U. S. NAVY.

Our Navy in Action (Two Reels). R-751.

NATIONAL EXCHANGES, INC.

Welcome Children.
Shadows of the West (Hedda Nova).
The Lotus Blossom.
The Great Reward (Serial—Francis Ford and Ella Hall).
King Cole Comedies (One-Reel Each—Bobby Burns).
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels each).

F. B. WARREN CORP.

The Blot (Lois Weber Production). R-930.
Quo Vadis (Reissue) (6 Reels). R-95.

TEMPLE PRODUCING COMPANY.

Johnny Ring and The Captain's Sword. 4,670 Feet. R-95.

RUSSELL PRODUCTIONS

Frank Briadwood Series (Two Reel Westerns).
Leo Maloney Series (Two Reel Westerns).

CAPITAL FILM COMPANY.

Ranger and the Law (Lester Cuneo).
Lone Hand Wilson (Lester Cuneo).
Fritzi Ridgeway Series (Two Reel Westerns)
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

WARNER BROTHERS.

Why Girls Leave Home (Anna Q. Nilsson). R-210.

STATE RIGHT RELEASES

ADVENTURES OF TARZAN SERIAL SALES CORP.

Adventures of Tarzan (Serial—Fifteen episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS.

The Lonely Heart (Kay Laurell).

ASSOCIATED PHOTOPLAYS.

Crossing Trails (Pete Morrison) (Cliff Smith Production).

AYWON FILM CORP.

The Fighting Breed (Snowy Baker). R-930.
The Jack Rider (Big Boy William). R-980.

BLANCHFIELD.

The Tell Tale Eye (Allen Russell).

C. C. BURR.

Burn 'Em Up Barnes (Johnny Hines). R-211.

EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.
Straight from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Hush (Clara Kimball Young). R-87; C-149.
Charge It (Clara Kimball Young). R-848.
Heedless Moths (Audrey Munson). R-748.

C. B. C. FILM SALES.

The Victim.
Dangerous Love.
Captivating Mary Carstairs (Norma Talmadge Reissue).
Screen Snapshots (One Reel, semi-monthly—through Federated Exchanges).
Hallroom Boys Comedies (2 Reels-twice a month—through Federated Exchanges).
Star Ranch Westerns (2 Reels—twice a month).

GEORGE H. DAVIS.

Isobel, or The Trail's End. R; Vol. 47, P-645; Ex. Vol. 49, P-156.
The Heart of the North (Roy Stewart). R-208.

THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

FILM DISTRIBUTORS LEAGUE
(Reissues)

Aug. 28—Manhattan Madness (Douglas Fairbanks).
Sept. 4—Market of Vain Desire (H. B. Warner).
Sept. 11—Jungle Child (Dorothy Dalton).
Sept. 18—American Aristocracy (Douglas Fairbanks).
Sept. 25—The Gun Fighter (Wm. S. Hart).
Old Folks at Home (Sir Beerbohm Tree and Mildred Harris).
Going Straight (Norma Talmadge).
Bond of Fear (Roy Stewart).
Matrimoniac (Douglas Fairbanks and Constance Talmadge).
Truthful Tulliver (Wm. S. Hart).
The Primal Lure (W. S. Hart). R-93.

GRAPHIC.

Mother Eternal (Vivian Martin—Seven Reels). R; Vol. 49, P-990; C-45.

HILLFIELD, INC.

The Man Worth While (Romaine Fielding). R-210.

HOWELL SALES CO.

The Hope Diamond Mystery (Serial).
You Find It Everywhere. R; Vol. 49, P-413; C-R, P-581.

HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

JANS PICTURES.

Man and Woman.
The Amazing Lovers.

RICHARD KIPLING.

Outlawed. R-327.
The Battlin' Kid.

VICTOR KREMER.

The Stampede (Texas Guinan).
I Am the Woman (Texas Guinan).
When Love Is Young (Zena Keefe).
Winding Trail (Buck Manning).

GEORGE KLEINE.

Quo Vadis (Eight Reels).
Julius Caesar (Six Reels).
Conquest Programs (Eleven Programs Totaling Eighty Reels).

PACIFIC FILM COMPANY.

George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Weels—Every Two Weeks).
The Call of the Wild. R-323.

PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

C. B. PRICE CO., INC.

Your Daughter—And Mine (All-Star Cast). Vol. 48, P-964.
His Pajama Girl. R-321.

PRIZMA INCORPORATED.

Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625.
A Day with John Burroughs. C-754.

PRODUCERS' SECURITY CORPORATION.

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.
Diane of Star Hollow. R-880, C-47.
On the Trail (Two-Reels). R-438.
Squire Phin.
Welcome to Our City.
The Right Way (six reels.)
Mr. Bingle (Daddy Dumplins).
The Soul of Man (6 Reels).
Mr. Potter of Texas.
The Lost Battalion (6 reels).
Arabian Nights (6 reels).
Cissy Fitzgerald Comedies (2 reels).
Elephant Comedies (2 reels).
Tricked (2 reels).
Patsy's Jim (2 reels).
The Rope's End (2 Reels).
Corporal Jim's Ward (2 reels).

REELCRAFT PICTURES.

Sun-Lite Comedies.

Bride and Broom. R-732.
Baby-Baby.
Mother's Lamb.
Don't Mary.
Tuning Up.
Washed Out.
Hot Cakes.
Scream Street.
Lion Liars.

Mirth Comedies.
(Two Reels Each.)

Sweet Daddy.
Chick Chick. R-634.
Chick Chick.
Vacation.

RAINBOW FILM CORPN.

A Girl's Decision. R-93.

RADIOSOUL FILMS.

You and I. R-310; C-R, Vol. 49, P-860.

M. B. SCHLESINGER.

Things Men Do. R; Vol. 49, P-628.

SUNNYWEST FILMS.

Judge Her Not (Jack Livingston).
Wolves of the Range (Jack Richardson).
Shadows of the Law (Fritzi Ridgeway).
A Hated Lover.
Reclaimed (Mabel Julienne Scott).
Fifteen Two-Reel Shorty Hamilton Westerns.

SONORA FILMS.

The Twice-Born Woman. R-235. C-789.
Tradition. R-441.

SUNRISE PICTURE CORPORATION.

The Price of Silence (Peggy Hyland). Vol. 48, P-150; C-R, P-282.

WESTERN PICTURES EXPLOITATION.

A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).

WESTERN PICTURES CORP.

Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

WILK AND WILK.

(Lee Kids Comedies).

The Circus Imps.
The Dixie Madcaps.

WORLD FILM CORPORATION.

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757.

PROJECTION

By F. H. RICHARDSON

New Hallberg Multiple Unit Rheostat

Mr. J. H. Hallberg has completed his new rheostat, concerning the coming of which I recently advised you.

The rheostat is shown in the first picture, minus its cover, in order to give a view of the coils, fuses and the dial switch.

In the second picture the rheostat is shown with its protecting cover, which may be had either with the top arranged to receive a vent pipe to carry the hot air away, or with a cover the top of which is a grid-iron.

In any event the ventilation is most excellent, and the vent pipe cover is a corking good idea. If it be connected to the vent pipe of the projection room through which a current of air is drawn by an exhaust fan, the result would be most excellent indeed, because the coils would be kept cool by a constant rush of air through the rheostat.

The third picture shows two of the coils and their method of mounting on opposite sides of an iron frame. Each coil is connected through the dial switch, and it is possible to obtain any desired current output, from five amperes up to the entire capacity of the rheostat. Also any coil may be entirely disconnected by merely removing its fuse. The arrangement is so plain and so self-evident that I do not regard any extended description as essential to your understanding of the rheostat. I did, however, write Mr. Hallberg as follows:

My dear Hallberg: After examining your new rheostat it has occurred to me that an explanation is in order. Will you kindly advise me as to wherein the advantage of the fuse on each separate resistance unit lies.

Your early attention to this will very much oblige.

To which Mr. Hallberg replied as follows:

In response to your inquiry concerning the reason for fusing each of the individual resistance coils, or units, in the Hallberg Multiple Unit Projector Rheostat, I beg to advise that the Underwriters' rules call for the insertion of a fuse to protect all branch circuits. While a rheostat may be construed as a device which may not come under this broad ruling, I have still thought it of advantage to introduce the fuse protecting each resistance unit operating in multiple between the large bus-bars, which are themselves fused for the maximum capacity of the rheostat.

Another advantage in protecting each unit lies in the fact that by merely removing the fuse plug it is possible to instantly change the capacity of the rheostat, reducing it to the extent of from 10 to 15 amperes for each plug withdrawn. It is possible in this manner to reduce the total capacity of the rheostat to as low as 15 amperes, which would be the result when only one of the units is left connected in series with the arc.

Protecting the Units

It is also thought of advantage to protect the units in case a coil should break, under which condition one coil opening up and short circuiting a portion of the resistance would not necessarily put the whole rheostat out of business, because any one of the individual fuses or sets of fuses would blow without disabling the device, allowing the projectionist to finish his performance without shutting down. The damaged coil may then be replaced at the convenience of the projectionist. Also from a view point of design and construction the fuse cut out is of advantage in serving as a substantial and approved support or terminal for each of the resistance units, which can always be replaced anywhere since standard cut outs are used all over the world.

A Bunch of Reasons

Well, certainly Brother Hallberg has dug up quite a bunch of reasons. I am not going to discuss this matter. I prefer to leave this particular matter up to our readers to judge of the value of the fuse end of it. There is no doubt but what this method of fusing does possess some advantage, but on the other hand it costs something, and—there you are.

Anyhow, the rheostat is a corking good one. It is light, exceedingly well ventilated and extremely flexible in its electrical action. Another thing, the replacement of a burned out coil is childishly simple as compared with the replacement of a coil or a grid in the old type rheostat. The Hallberg rheostat is a device possessed of genuine merit, and this department is glad to give to it its cordial and whole hearted approval.

This type of rheostat is one of those rare innovations concerning which no legitimate word of criticism can be advanced. It is good all the way through, and that settles that.

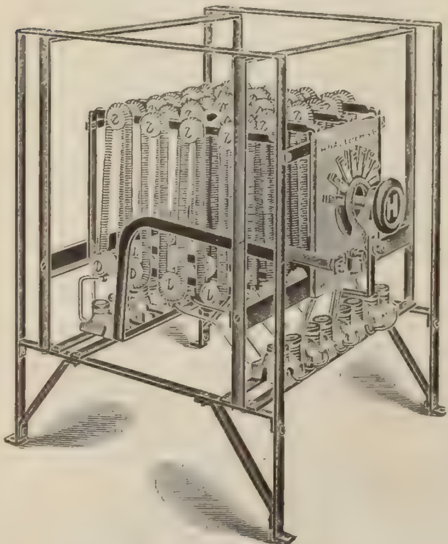


ILLUSTRATION 1
Hallberg Rheostat with cover removed

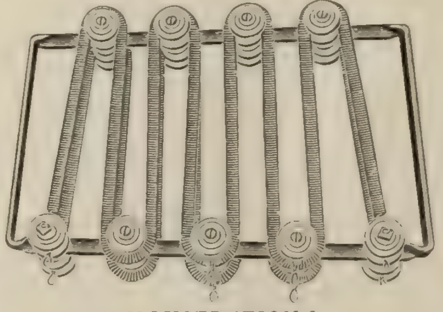


ILLUSTRATION 3
Method of mounting the coils

ILLUSTRATION 2
Hallberg Rheostat with cover in place

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Paper Gasket

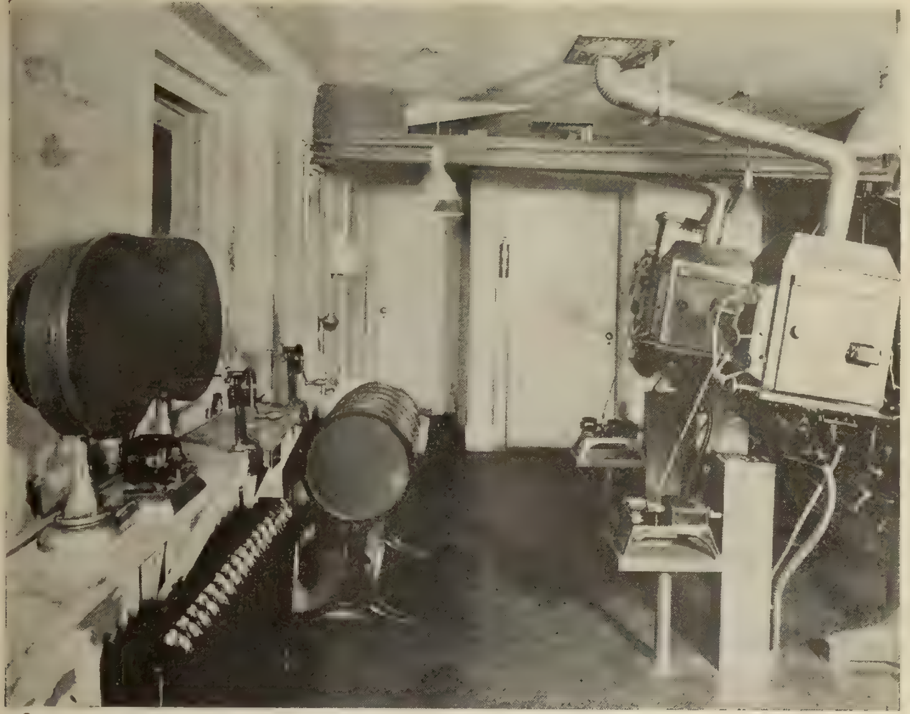
George R. Smith, Columbus, Ohio, writes as follows:

It is a long time since I have seen any letters from Columbus in the department. This is my home city, although I am working in a small town out about ten miles. Not long ago I had occasion to open the oil well of my Power's 6 projector, and not having any shellac handy, I was stuck—or thought I was.

Friend Boss, however, looked at the thing and wanted to know why a paper gasket would not work. I did not see myself why it would not. Result, I secured a small piece of rather soft manilla paper and cut a gasket to fit, being very sure that none of it would extend inside the oil well. It worked perfectly.

I very strongly suspect the Power Company would not approve of that particular stunt. It might work once all right, but experiments of that particular kind are not to be recommended, except in cases of emergency.

The manufacturers of projectors undoubtedly know what is best for a thing of that sort, and the Power Company has found shellac to



THE PROJECTION SUITE

Of Capital Theatre, Calgary, Alberta, looking from the doorway of the generator room

be the right thing. Better keep some of it on hand in future. If you keep it tightly corked it will last for a long, long time, and a vial containing a dime's worth, which may be had from any painter's is plenty.

Projection Suite

N. E. Stevens, presumbly Chief Projectionist, Capitol Theatre, Calgery, Alberta, writes as follows:

Dear Brother Richardson: Am sending you two photographs of our projection room in the Famous Players New Calgary theatre, the "Capitol." The equipment was installed by Brother James Millar and myself, under the supervision of Brother Charles Dentelbeck, of Toronto, supervisor of projection for the Famous Players' theatres in Canada.

The projection suite, thirty-four by twelve feet in size, consists of the projection room, twenty-two by twelve, a rewind room, seven by eight, a generator room, twelve by five, and a toilet. Ventilation is through three grilles in the projection room, and one in each of the other rooms piped to a centrifugal exhaust fan which changes the air in the suite in five minutes. The room has an outside entrance from the mezzanine floor.

The color scheme is dark grey ceiling, back and side walls, and dead black front walls. The machine bases and switches are done in olive green. The floor is covered with green battleship linoleum.

Simplicity of Wiring

Simplicity in wiring and control has been the keynote in this installation. Service is supplied by two power companies with throwovers for both the arcs and motors.

The generator is a G. E., A. C. to D. C., series arc 70 ampere compensarc, which we have set in sand to absorb vibration, and you can tell your readers for me, Brother Richardson, if cork won't do it, sand will.

The emergency set consists of two Power's 65 ampere Inductors. Throwover is accomplished by simply throwing over the double throw square D switches shown in one photo. I have hooked the arc controllers direct to the D. C. side of these switches, so that they automatically cut out when the A. C. is thrown on.

I would particularly like to call your attention to the switch pedestals directly in the rear of the projector pedestal, This is Brother Dentlebeck's idea, and is the handiest scheme I have seen for Simplex motor switches. Each pedestal holds three way switches for both projectors, and to this I have added a switch for the arc controller.

The projectors stand as they came, with the addition of arc periscopes, and, when they are finished, electro-magnetic dowsers and an automatic framing light connected to, and working with the shutter-lifter protruding from the mechanism.

Using Gundlach Lenses

We are using No. 2 Gundlach Manhattan projection lenses, and have a throw of 108 feet to a Gardiner Velvet Gold Fibre screen. The projection angle is 8 degrees.

Taken altogether this outfit is complete, and has everything there for comfort. It may not appear so very much from the New York City viewpoint, but up here in Canada where equipment costs about sixty per cent. more than in the United States, it is a credit to the firm, and we are very proud of it, notwithstanding the disgust of an executive of a rival firm in Canada who said "it was a crime to give a projectionist so much equipment."

Credit for this layout is due to Brother Dentlebeck, who supervised the planning of the room and purchased the equipment. We took what he sent us, asked for more, and—got it.

I have one quarrel with him though. Early in the construction I had the electricians provde for an outlet on the projector for a lamp inside the lamphouse, and when the lights in the room were hung I found they were so well placed that they illuminated the inside of the lamphouse whenever the door was opened, so now my outlets are going begging.

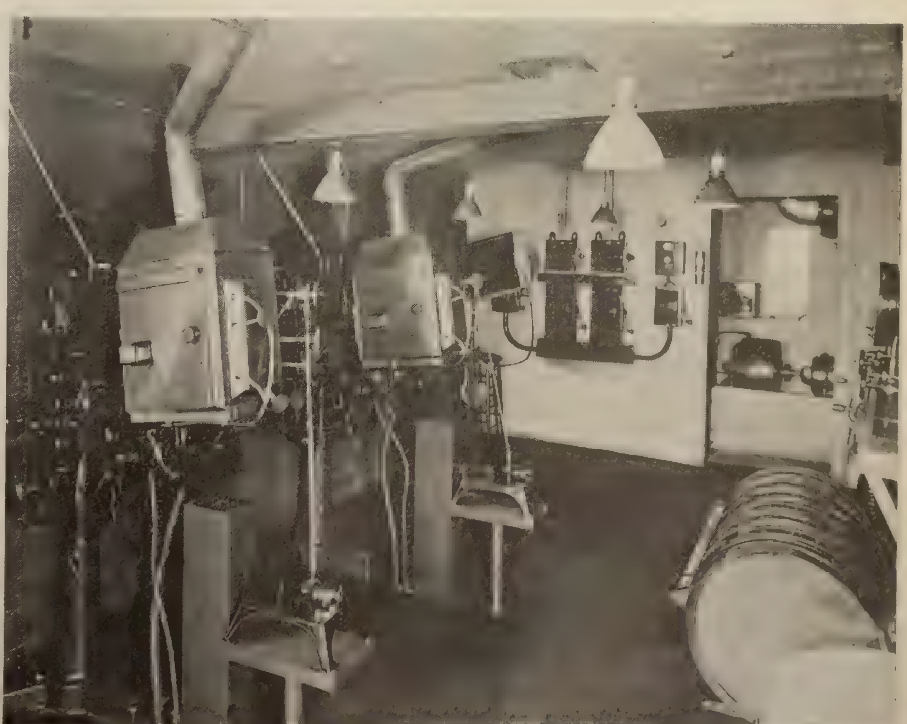
This letter is long, but I am expecting you to chop it up to suit yourself. Best wishes for yourself and the department, for we are not forgetting what a factor you have been in the development of the projection room out of the old "booth."

My Compliments

My compliments to you, Brothers Stevens and Millar; also to Brother Dentelbeck. I did my best to encourage the Canadian officials of the Famous Players to establish the office of Supervisor of Projection, and did what I could to get Charlie Dentelbeck placed therein, because with Dentelbeck in a position of that kind we have the example of a square peg in a square hole, or, if you prefer, a round peg in a round hole.

Dentelbeck not only has been wise enough to prepare himself through a series of years by using every endeavor to accumulate knowledge in every possible way, including some good hard work spent in experimenting, but he also possesses two other very necessary qualifications, viz., sterling honesty, and, I believe, executive ability.

One thing that has discouraged many companies from establishing a real supervisor of projection—meaning by that a supervisor who has the necessary actual authority, without which the office is more or less a joke—is the difficulty in getting men who can withstand the temptation to graft—who turn down all tempta-



ANOTHER VIEW OF PROJECTION SUITE

Taken from a point of view opposite to the generator room tions offered by sellers of manufactured goods, and who are able to gain the confidence of their employers by making the fact evident that they cannot be tempted to do anything except that which is in the best interests of the company.

Stands Four-Square

Dentelbeck is one of the type of men who stands four-square, or I am tremendously mistaken in the man. He is of the type of man well calculated to illustrate the fact to companies such as the Famous Players that the office of chief projectionist is a paying proposition always, provided it be filled by a capable and an honest man. More power to Dentelbeck. I wish we had more like him.

As to the room, it looks good, but I don't quite understand the rewind room idea, when the rewinder seems to be located on a shelf immediately back of the projectors. Probably, however, it has not yet been located in its permanent position in its own room.

I notice the fire extinguishers on the walls and the switch, presumably controlling the projection room illuminating incandescent circuits near the door. The wash basin, with its liquid soap receptacle, is just beyond the film storage magazine in one of the pictures. The Peerless electric controllers are up out of the dirt.

Improvement Suggested

One thing, however, seems to me subject to a bit of improvement. If the switch pedestals under the lamphouses had been back of the arc controller stand, and the arc controller stand turned around the other way, it would have given just about a straight up and down connection, which would be considerably better. However, it is a new arrangement, and possibly could not be done the other way. Other lamp control handles might be in the way.

One thing I would suggest to Brother Dentelbeck is that where there is sufficient depth to the projection room, and a rather long focal length projection lens, why not set the projector back a little further from the wall? I don't see any use in jamming the projector right up against the front wall, if it can be avoided. I would like very much to have Brother Dentlebeck's views on that particular proposition.

As to the color of the walls, it seems to me that an olive green would be just as cheerful and in every way considerably better than a grey. I know that grey is used to a great extent for projection room ceilings, back and side walls, but personally I am a great believer in a light-absorbing color for all walls. The black wall is, of course, good, and I am not criticizing the grey, mind you, but suggesting that a dark olive green gives better results and is just as cheerful.

A Fine Installation

Well, it is a fine installation anyhow, but I would like to have a little more detailed information on those switch pedestals, exactly what have you, how does it work and how is the wiring done.

I would also suggest to you and to Brother Dentelbeck that the addition of a counter shaft to that rewinder, with pulleys of such size that the rewinding of a thousand feet of film *cannot* be accomplished in less than eight minutes, would be a distinct improvement. Where it is necessary to examine a film or repair it you have the hand rewinder. Why rewind at high speed in the inclosed rewinder?

The executive of the rival firm who said it was a crime to provide high-class equipment for a projection room, or words to that effect, merely displays the fact that he isn't himself a high-class executive, or at least he doesn't understand the displaying of motion pictures to an audience very well. It is unfortunate that the exhibitors have within their ranks many men of this kind.

As to the projection room incandescent lights making the lighting of the interior of the lamphouse unnecessary, why I can't agree with you there at all, because, Brother Stevens, when the picture is running those lights have *no business burning*. That is exactly what the lamp in the interior of the lamphouse is for—to avoid the necessity of lighting up the whole projection room, thus injuring your view of the screen when a carbon trim is necessary in the idle projector while the picture is running on the other.

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516 FIFTH AVENUE
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As to your letter being long, why, while it is a fact that a large number of short letters is perhaps better for a department of this kind, still a letter such as yours, which contains live matter from start to finish, is never too long—or at least I have never found one yet that was.

A Surprise

In the Silver Anniversary number of the department I published a picture of an Edison Spool Bank projector which I had had in my possession for a long time.

The owner of the machine, A. H. Cobb, Jr., of Asheville, N. C., wrote offering some better pictures of the projector, which will probably be published in the department later. He also said he had a lot of film which was used on the projector.

I asked him to send it along, because I would like to show it to some theatrical people in New York City. Brother Cobb was good enough to express 500 feet of this film, consisting of a number of subjects. I found, however, that the sprocket holes therein were too small to be run on the modern projector without seriously injuring them.

I did, however, take them down to Brother Joe Basson, at the Criterion Theatre, New York City. He spliced the whole outfit together and after the show one night we ran them through the projector once.

The picture was, of course, very unsteady, part of this being due to the smallness of the sprocket holes, but the photography in some of them was amazingly good, everything considered, and the condition of the films was an eye opener. They were just as pliable, and in actually better condition than many films are now after they have been run for thirty days.

What Was Intended

I did intend to suggest to either Mr. Rothafel or Dr. Riesenfeld, that we secure some other very old film from the Vitagraph, and other sources and some night after the regular show had closed, run the 500 feet and two or three reels of other old productions before an invited audience of theatrical people.

I have, however, given up the idea of running the 500 feet, because of possible damage to the film, and for the further reason that the subjects contain no titles, though some of them apparently had to do with the disembarkation of troops during the Spanish-American war. The condition of these films seems to prove that with proper care the photograph will remain in projectable condition for many, many years, and so far as I know, the photographic emulsion would last indefinitely, therefore the hope arises that it may be possible to preserve the original films carrying events of historic interest for at least fifty and perhaps one hundred years, or even perhaps a longer period of time, by which time science will undoubtedly have perfected a method of transferring the scenes from the original films to new films perfectly.

Flicker and Blue Spot

From a small town in Indiana comes the following, together with an order for a Handbook:

> Have been running a Power's projector for about two months. Lately the picture has more flicker than it used to have. I am unable to understand the reason for this; also there is a blue spot in the center of the screen. Can you tell me what is the trouble?

Unless you have changed something, the flicker would remain the same. However, if you have, for instance, put in a new screen with a more brilliant surface, that might in itself increase the tendency to flicker, because it would make the screen illumination more brilliant.

If you have increased your amperage, or if done anything which sets up a better condition in the optical train of your projector it would increase the flicker, because it would make the screen illumination more brilliant. The fact is the more brilliant the illumination the greater will be the tendency to flicker under a given condition of speed of projection.

Much Space Required

It would require a very great deal of space to explain the different things which have to do with flicker. I would suggest that you study those sections of the Handbook which deal with screens and the revolving shutter.

Oh, yes. By the way, it is possible you were projecting at a higher rate of speed than you now are, and any reduction in projection speed greatly increases the tendency to flicker.

As to the blue spot, it is, in all human probability, due to the fact that you have a wrong condenser combination. I would suggest that you get a lens chart, and follow its instructions implicitly.

I could not tell you what your condenser combination ought to be unless I knew the exact amperage and kind of current you are using at the arc.

Slide Making

Calvin Gregeson, California, arises to remark:

> A good many projectionists who are amateur photographers make photographic slides for use in their own work. I do this myself, and would suggest to them that a very much better result will be had if the slide is made from a large negative by the reducing process, because the reduction produces a much sharper slide than does the contact process, therefore the screen image will also be more sharp from a slide made by reduction.
>
> I would also suggest that it is possible to make a very neat slide by writing with black ink on very thin transparent glass or celluloid, and then making a contact print on a positive slide plate.

California is quite right about the reduction process. This matter has, I think, been dealt with before in the department. The facts are as I have before set forth. As to the writing on a transparent surface, that process is described in the Handbook, where a description of several other methods of the slide making also will be found.

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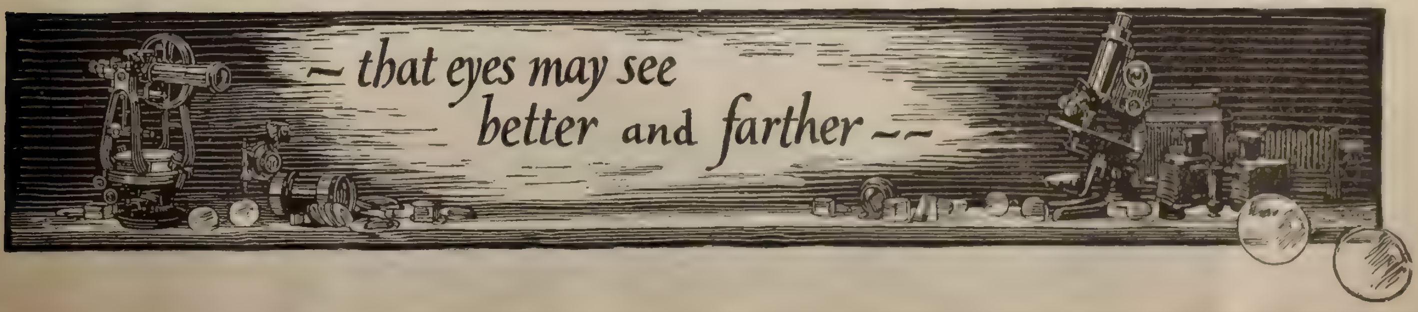

Better Equipment

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Here's Where $11,383,000 Will Be Put Into Circulation by Picture Theatres

IN our issues of July 9, July 16, July 30 and August 13, we published itemized lists of current picture theatre building and renovating activities.

The expenditures called for by the list of July 9 totalled $7,000,000; those covered in the issue of July 16, $11,250,000; those of July 30, $11,500,000, and those of August 13, $12,500,000.

Here is another list which shows where $11,383,000 will be expended in building and renovating additional picture houses. This makes a grand total of $53,633,000 reported by the MOVING PICTURE WORLD since the publication of its issue of July 9.

In the activities reported below, one house will cost $2.000,000, one $1,500,000, one $750,000 and one $600,000.

Three of the houses will cost $500,000 each, two will cost $400,000 each, one will cost $432.000 and another $262,000.

Four of the houses will cost $250,000 each, one will cost $175,000, three will cost $150,000 each, one house will cost $120.000 and there are five listed upon each of which $100,000 will be expended.

Below the hundred thousand dollar mark, the expenditures are distributed as follows: One house at $85,000, three at $75,000 each, one at $70,000, one at $65,000 and five at $60.000 each.

Three will cost $50,000 each, four will cost $40,000 each, one will cost $33.000. two will cost $30,000 each, two will cost $25,000 each and one will cost $24.000.

Two houses will have $15,000 each expended upon them, one will cost $12,000 and three will call for an expenditure of $10,000 each.

Where the Money Will Be Spent

HOLLYWOOD, CAL.—Citizens Trust & Savings Bank, Los Angeles, will erect large modern theatre at Las Palmas street and Holywood Boulevard, to cost $262,000.

OAKLAND, CAL.—William Fox, president Fox Film Corporation, has purchased site at Broadway and 16th street and has plans by Weeks & Day for theatre, to cost $750,000.

STAMFORD, CONN.—Jardin Company, Inc., 507 Fifth avenue, New York, has contract to erect theatre on Rippewan square for C. William Wurster and E. O. Groden, 243 West End avenue, New York, to cost $432,000.

WASHINGTON, D. C.—Moore Theatre Corporation will repair building at 713 Ninth street, N. W., to cost $40,000.

WASHINGTON, D. C.—Crandall's Lincoln Theatre Company will repair building at 1215 U street, N. W., to cost $10,000.

MIAMI, FLA.—S. & S. Amusement Company has been organized with $10,000 capital.

BENTON, ILL.—Yamm & Hays, Du Quoin, have plans by Kennerly & Stiegmeyer, Title Guaranty Building, St. Louis, Mo., for two-story brick and stone moving picture and vaudeville theatre, to cost $75,000.

CHICAGO, ILL.—Trio-Camera Film Company, 6501 Ravenwood avenue, has been organized with $100.000 capital by Alvin E. Stein, Fred Buick and Arthur B. McMilan.

CHICAGO, ILL.—Emil Stern, 922 Galt avenue, has plans by Walter Ahlschlager, 65 East Huron street, for two-story brick and terra cotta theatre, store, office and apartment building, 260 by 300 feet, to be erected at 1617-37 Belmont avenue, to cost $2,000,000.

CICERO, ILL.—W. Polcyn, 3231 West Sixty-second street, Chicago, is preparing plans for one and two-story moving picture and vaudeville theatre to be erected at Forty-ninth avenue and Twenty-ninth place, to cost $60,000.

CICERO, ILL.—Paul Gerhardt, 64 West Randolph street, Chicago, is preparing plans for two-story brick, stone and reinforced concrete theatre and store building, 185 by 125 feet, to cost $500.000.

MATTOON, ILL.—E. S. Moore, Danville, has plans by H. R. Temple, 304 Lincoln Building, Champaign, for one-story brick and stone-trim moving picture and vaudeville theatre, 32 by 140 feet, to be erected on Main street between Fifteenth and Sixteenth streets, to cost $40,000.

PRINCETON, ILL.—W. O. Stevens, 428 Main street, contemplates erecting theatre.

CLINTON, IND.—Anstead & Conto have contract to erect theatre for Joseph Berlotti, to cost $60,000.

INDIANAPOLIS, IND.—Henry and Richard Stegemeier, 19 North Illinois street, have plans by Vonnegut, Bohn & Mueller, State Life Building, for three-story moving picture theatre to be erected at 17-19 North Illinois street, to cost $175,000.

KENTLAND, IND.—R. A. Shobe is again owner of Kentland Theatre, having recently purchased it from O. G. Hay.

SOUTH BEND, IND.—Ralph Sollitt & Sons, 30 North La Salle street, Chicago, have contract for interior alterations to Oliver Theatre on Main street for Palace Theatre Company.

BEDFORD, IA.—H. Stanley and T. T. Bally have purchased Clark Theatre.

MARSHALLTOWN, IA.—Baid Amusement Company, Davenport, has plans by H. E. Reimer, Kibbey Building, for alterations to theatre, to cost $10.000.

MISSOURI VALLEY, IA.—Hostetler Amusement Company, Omaha, Neb., will erect new theatre here.

WICHITA, KANS.—William Southerland Building & Construction Company, Syndicate Trust Building, St. Louis, Mo., has contract to erect three-story theatre, store and commercial building, 150 by 140 feet, on North Lawrence avenue for Miller Amusement Company, to cost $600,000.

GREENVILLE, KY.—C. M. Martin and others are promoting company to erect theatre, store and apartment building.

SOMERSET, KY.—Joseph Lawthorn will erect theatre, to cost $30,000.

BOSTON, MASS.—Plaza Theatre, care Goldstein Brothers Amusement Company, has plans by Mowell & Rand, 50 Bromfield street, for construction of an addition to theatre.

LAWRENCE, MASS.—George C. Irwin & Company, Boston, has contract to erect theatre for Toomey & DeMarra, 12 Hampshire street.

WELLESLEY HILLS, WELLESLEY, MASS.—William Kellar, 174 Webster street, has contract to erect two-story community theatre and club building for Roger W. Babson.

DETROIT, MICH.—Mooney & Schreiben, 924 West Hancock avenue, have plans by Maurice H. Finkel, 333 Jamestic Building, for theatre, with seating capacity of 400.

BRIDGMAN, MICH.—Fred Gast, care Bridgman Bank, has plans by Colton, Bond & Knecht, Houseman Building, Grand Rapids, for theatre, to cost $75,000.

DETROIT, MICH.—Carmella Theatre Corporation has plans by Peter R. Rossello, 407 Congress Building, for theatre, to cost $250,000.

DETROIT, MICH.—Northwestern Building Corporation has plans by C. W. and George L. Rapp, Chicago, for theatre and office building to be erected at Grand River avenue and Grand Boulevard. Theatre will have seating capacity of 3,500.

PORT HURON, MICH.—Majestic Theatre has been closed for renovation and remodeling.

SANDUSKY, MICH.—J. Christensen has purchased site on South Elk street and will erect moving picture theatre to be completed before end of year, with seating capacity of 400.

CHATFIELD, MINN.—Lott Champion has plans by T. H. Moss & Company, Rochester, Minn., for contemplated theatre, with seating capacity of 450.

DULUTH, MINN.—Clinton Myers Company, Lyceum Theatre Building, contemplates erecting theatre at 28 East Superior street, to cost $15,000.

HIBBING, MINN.—Town City Amusement Company will erect theatre at Third avenue and Washington street.

HIBBING, MINN.—Mesaba Amusement Company will convert building at 812 Third avenue into theatre.

MINNEAPOLIS, MINN.—Joseph Friedman, operating Auditorium, contemplates erecting new large theatre.

MINNEAPOLIS, MINN.—American Amusement Company has plans by Kees & Colburn, 246 Plymouth Building, for remodeling theatre, to cost $10,000.

GULFPORT, MISS.—Gully & Craig have contract to erect two-story theatre and office building, gun-metal front with buff brick and terra cotta trim, plate-glass front entrance, for V. A. Anderson, to cost $40,000. Seating capacity of theatre 900.

WELLSVILLE, MO.—Regal Theatre will be remodeled. Address John Rees, manager.

ST. LOUIS, MO.—City-Wide Amusement Company, recently organized by Harry Koplar, has purchased Manchester Theatre.

ROLLA, MO.—J. B. Burbank has purchased Rolla Theatre from Harvey & Smith and take possession October 1.

CENTRAL CITY, NEB.—Mrs. Ada E. McCoy and W. Wayne Gailard, Arnold, have purchased Empress Theatre.

UNION HILL, N. J.—State Theatre Corporation has plans by P. A. Vivaritas, 110 Fourth street, for theatre, store and office building. Address Frank G. Hall, president, Sinisi Building, Jersey City.

HOBOKEN, N. J.—Strand Theatre has plans by Fred W. Fisher, 1240 Harden street, for alterations to theatre at 1009 Washington street, to cost $15,000.

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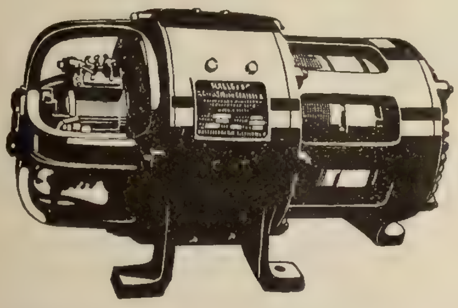

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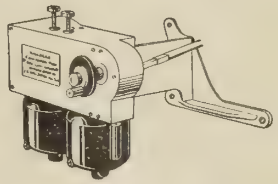

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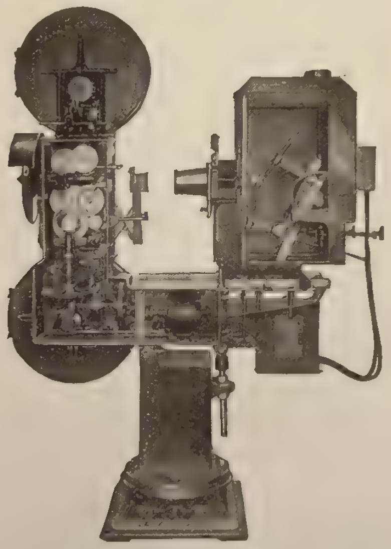

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HOBOKEN, N. J.—Hoboken Theatres Corporation, 53 Newark avenue, has been organized with $400,000 capital to operate theatres.

MONTCLAIR, N. J.—M. Shapiro & Sons, 103 West Forty-sixth street, New York, have contract to erect three-story theatre, store and office building at Bloomfield avenue and Seymour street for H. H. Wellenbrink, 636 Bloomfield avenue, to cost $400,000.

NEWARK, N. J.—Jardin Company, 507 Fifth avenue, New York, has contract to erect two-story moving picture theatre at 505 Central avenue, for Central Amusement Company, 505 Central avenue, to cost $150,000. Lessee Bratter & Pollak, 1229 Springfield avenue.

WESTFIELD, N. J.—Rolo Company, 188 Market street, Newark, has contract to erect one and two-story moving picture theatre, store and office building, 84 by 135 feet, at East Broad street and Central avenue for Securities Corporation, to cost $100,000.

AMITYVILLE, L. I., N. Y.—Thomas Wardle, manager Star Theatre, will erect new theatre, with seating capacity of 1,000.

BATAVIA, N. Y.—Charles Borderino, Olean, will open moving picture house on Main street.

BAYSIDE, L. I., N. Y.—Frank McKenna has plans by William A. Swasey, 1819 Broadway, New York, for theatre and restaurant, 75 by 135 feet, to be erected at Station Plaza, to cost $100,000.

BROOKLYN, N. Y.—Rosenthal & Moskowitz, 720 Washington avenue, have plans by C. A. Sandblum, 19 West 45th street, for one and two-story brick and terra-cotta moving picture theatre, 100 by 200 feet, to be erected at 779-87 Bedford avenue.

BROOKLYN, N. Y.—Shelnick Brothers, Inc., will erect new theatre on DeKalb avenue.

BROOKLYN, N. Y.—Goldfleet Corporation, 1564 Broadway, New York, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for two-story brick, limestone and terra cotta theatre, store and office building to be erected at DeKalb avenue, Fleet, Prince and Gold street, to cost $1,500,000.

BROOKLYN, N. Y.—Skolnick Brothers, Inc., 37 Van Buren street, have plans by Shampan & Shampan, 50 Court street, for two-story brick moving picture theatre, 100 by 150 feet, to be erected on De Kalb avenue, to cost $250,000.

CORTLAND, N. Y.—Rosemary Theatre Corporation has plans by C. W. Clark, Savings Bank Building, for one-story brick, hollow-tile and stone-trim moving picture theatre and store building, 47 by 143 feet, to be erected at Court and Church streets, to cost $85,000.

ELMIRA, N. Y.—John Williamson, 755 Baldwin street, has contract for alterations to moving picture theatre for Fred and Henry Schweppe, care Colonial Theatre.

LOCKPORT, N. Y.—Clinton Bates has plans by Henry Span, 52 West Chippewa street, Buffalo, for brick and art stone moving picture and vaudeville theatre to be erected at East avenue and Elm street, to cost $25,000.

LANCASTER, N. Y.—Depew Theatre Corporation will erect moving picture theatre on Main street, to cost $65,000.

NEW YORK, N. Y.—Stage & Screen Enterprises, Inc., Columbia Theatre Building, has plans by George Keister, 56 West 45th street, for 1½-story theatre, 100 by 60 feet, to be erected at 224-38 West 49th street, to cost $500,000.

NEW YORK, N. Y.—S. B. Steinmetz will erect theatre and store building at Webster and 169th streets, with seating capacity of 2,500, to cost $250,000.

NEW YORK, N. Y.—Smith & Stone have contract to erect theatre on Melrose avenue between 151st and 152nd streets. Lessee Tyrol Realty Corporation.

NEW YORK, N. Y.—Durmas Holding Company, 261 Broadway, has plans by Alex Deserty, 110 West 34th street, for two-story brick, terra cotta and limestone-trim moving picture theatre, store and office building, 229 by 135 feet, to be erected at northwest corner 162d street and Westchester avenue, to cost $150,000.

NEW YORK, N. Y.—A. Rosetti has plans by A. H. Gribel for theatre to be erected at northwest corner Houston and Macdougal streets, to cost $120,000.

NEW YORK, N. Y.—Jardin Company, 507 Fifth avenue, has contract to erect two-story brick and terra cotta theatre, 190 by 200 feet, at Brown place, Brook avenue, 137th and 138th streets for Maurice Klepeck, to cost $400,000.

NEW YORK, N. Y.—Alexander Cohen and Alexander Nova have purchased property on Beach 116th street through to Beach 117th street as site for large theatre.

NEW YORK, N. Y.—Humbert Fugazy and Anthony Rosette have purchased site at West Houston and Macdougal street for erection of moving picture theatre.

OLD FORGE, N. Y.—R. E. Thompson has plans by S. W. Cassidy, Old Herkimer National Bank Building, Herkimer, for two-story moving picture theatre and assembly hall, 50 by 100 feet, to cost $50,000.

PLATTSBURG, N. Y.—Merritt Spear has plans by J. Harold McDowell, Insurance Building, Glens Falls, for theatre to be erected on Bridge street, to cost $60,000.

PEEKSKILL, N. Y.—William L. Phelan, 1875 Harrison avenue, Bronx, New York, has plans by Moore & Landsiedel, 148th street and Third avenue, New York, has one and two-story brick and limestone moving picture and vaudeville theatre, 70 by 176 feet, to cost $100,000.

RICHMOND HILL, L. I., N. Y.—Our Civic Theatre, Inc., has plans by R. Thomas Short, 370 Maxon street, Brooklyn, for moving picture theatre to be erected on Liberty street between 113th and 114th streets.

ROCKVILLE CENTER, N. Y.—Godfrey H. Heyman, 280 Hemstead avenue, and Isaac E. Jersey, Brooklyn, have organized Nassau Amusement Company, and purchased property of Langdon estate on Observer street as site for theatre, with seating capacity of 1,500, to cost $100,000.

SCHUYLERVILLE, N. Y.—A. E. Milligan, 57 Green street, will erect one-story brick theatre, 36 by 120 feet.

SYDNEY, N. Y.—David Melnick, Division and Main streets, will erect two-story brick moivng picture theatre, 46 by 156 feet, on Main street.

TROY, N. Y.—Caspar Battaglia will erect moving picture theatre at Fifth avenue and Hoosick street, to cost $75,000.

ASHEVILLE, N. C.—Southern Engineering Company, Charlotte, has contract to erect one-story fireproof theatre at 6 Biltmore avenue, main auditorium 88 by 100 feet, with seating capacity of 1250, for Ideal Amusement & Investment Company.

CLEVELAND, O.—Allen Theatre Corporation, Allen Theatre Building, Toronto, Canada, will erect theatre at Euclid avenue and East 105th street, to cost $250,000.

CLEVELAND, O.—Star Theatre Company, East 9th street and Euclid avenue, has plans by Thomas W. Lamb, New York, for Winter Garden Theatre, fireproof construction, to be erected at East 18th street and Euclid avenue, to cost $500,000.

*NILES, O.—Visconi Brothers, Sharon, Pa., have contract to erect two-story theatre and office building, 175 by 63 feet, for McKinley Theatre Company, to cost $150,000.

CLINTON, OKLA.—C. H. Mahone and Mrs. G. S. James have purchased site for erection of theatre, with seating capacity of 1,000.

OKLAHOMA CITY, OKLA.—New community theatre to present second run pictures will be built. Address city clerk.

*CORVALLIS, ORE.—F. G. McFadden has contract to erect theatre, with seating capacity of 1,100, for Whiteside Brothers, of Corvallis Amusement Company, to cost $100,000.

ERIE, PA.—Rowland & Clark interest have leased Majestic Theatre. House will be remodeled and reopened in September.

HARRISBURG, PA.—Central Construction Company, 222 Market street, has contract to make interior alterations and build side addition, 30 by 120 feet, to Regent (moving picture) Theatre at Fourth and Market streets for P. Magaro, to cost $30,000.

JOHNSTOWN, PA.—Farcus Brothers, Lyric Building, Pittsburgh, have plans by M. Nirdinger, Empire Building, Pittsburgh, for three-story brick theatre and apartment building, 40 by 125 feet, to be erected at Fairfield street and Avenue E.

NANTICOKE, PA.—Brieg Brothers, Scranton, have contract to erect one-story balcony moving picture theatre, 46 by 132 feet, at Main street and Broadway for Connolly & Quigley, Rex Theatre Building.

PHILADELPHIA, PA.—Henry P. Schneider, 5717 Old York road, has contract to erect one-story moving picture theatre, 78 by 175 feet, at Sixth and Jackson streets, for Jacob Wolf, to cost $12,000.

PHILADELPHIA, PA. — Hoffman-Henon Company, Finance Building, are preparing plans for theatre, with seating capacity of 2,500, to be erected at 1825-35 Market street.

PHOENIXVILLE, PA.—Coane & Tizor, Lafayette Building, Philadelphia, have plans by David Levy, 116 Real Estate Trust Building, Philadelphia, for alterations to theatre here.

PITTSBURGH, PA.—Rowland & Clark Theatres have purchased property at 335-37 Fifth avenues as site for erection of large theatre.

POTTSVILLE, PA.—George W. Bennethum, 1307 Vine street, has plans by Hoffman-Henon & Company, Finance Building, Philadelphia, for one and three-story brick moving picture theatre, store and office building, 68 by 167 feet, to be erected on High street near Hanover, to cost $50,000.

READING, PA.—Fred Ehrsam, 23rd street and Perkiomen avenue, will erect moving picture theatre.

TREMONT, PA.—Loyal Order of Moose, No. 13,333, has plans by William D. Hill, Ulmer Building, Pottsville, for two-story brick moving picture theatre and hall building, 50 by 148 feet, to cost $60,000. Address William J. McDonald, secretary.

BEAUMONT, TEXAS.—Herman Weber has contract to erect theatre for A. Delaune, to cost $33,000. Lessee John I. Pittman.

HOUSTON, TEXAS.—An open-air theatre to be known as Miller Memorial Building, will be erected at Hermann Park, to cost $40,000. Address Herbert Godwin, president Park Board.

FARMVILLE, VA.—Motley & Motley have contract to erect theatre at Main and Third streets for Educational Amusement Company, Inc., to cost $24,490.

ROANOKE, VA.—Dunbar Theatre, care A. F. Brooks, 105 Wells avenue, has plans by E. G. Frye, McBain Building, for one-story and gallery brick-moving picture theatre for colored people, to cost $25,000.

BLACKSBURG, VA.—W. W. Gray has contract to erect moving picture theatre. Address W. B. Ellett.

CHARLESTON, W. VA.—Southern Engineering Company has contract to erect three-story brick and reinforced concrete theatre, 95 by 225 feet, with seating capacity of 2300, on Summers street for T. L. Kearse Circuit of Theatres, Strand Theatre Building.

FAIRMONT, W. VA.—S. H. Jackson will erect brick moving picture theatre and apartment building.

KEYSTONE, W. VA.—I. J. Partlow has plans by R. M. Bates, Cammock-Watts Building, Huntington, for theatre and apartment building, to cost $70,000.

MULLENS, W. VA.—Spicer Amusement Enterprise has plans by Garry & Sheffly, K. & M. Building, Bluefield, for two-story brick moving picture and vaudeville theatre, 60 by 124 feet.

PRINCETON, W. VA.—Spicer Amusement Enterprises, Mullens, has plans by Garry & Sheffey, Bluefield, for theatre to be erected at Mercer and Center streets.

WHEELING, W. VA.—Tri-State Securities Company will erect 12 or 14-story office building at Market and Fourteenth streets. Theatre will occupy first floor.

ASHLAND, WIS.—D. J. Mowatt has contract to remodel Royal Theatre for Royal Theatre Company, 515 West Second street.

ELKHORN, WIS.—Patrick Casey has purchased Princess Theatre.

NEILLSVILLE, WIS.—Contract has been let for erection of two-story moving picture theatre, 27 by 130 feet, for William Tragsdorg.

NEILLSVILLE, WIS.—Local business men have organized company to erect moving picture theatre on South Hewett street.

RHINELANDER, WIS.—H. J. Selmar Company, Green Bay, has contract to erect two-story theatre, 83 by 120 feet, at Brown and River streets for Peter Roman, to cost $60,000.

VIROQUA, WIS.—Londstrom & Anderson, St. Paul, Minn., have contract to rebuild (fire damage) theatre and Masonic temple, 66 by 112 feet, for Viroqua Masonic Lodge, to cost $50,000.

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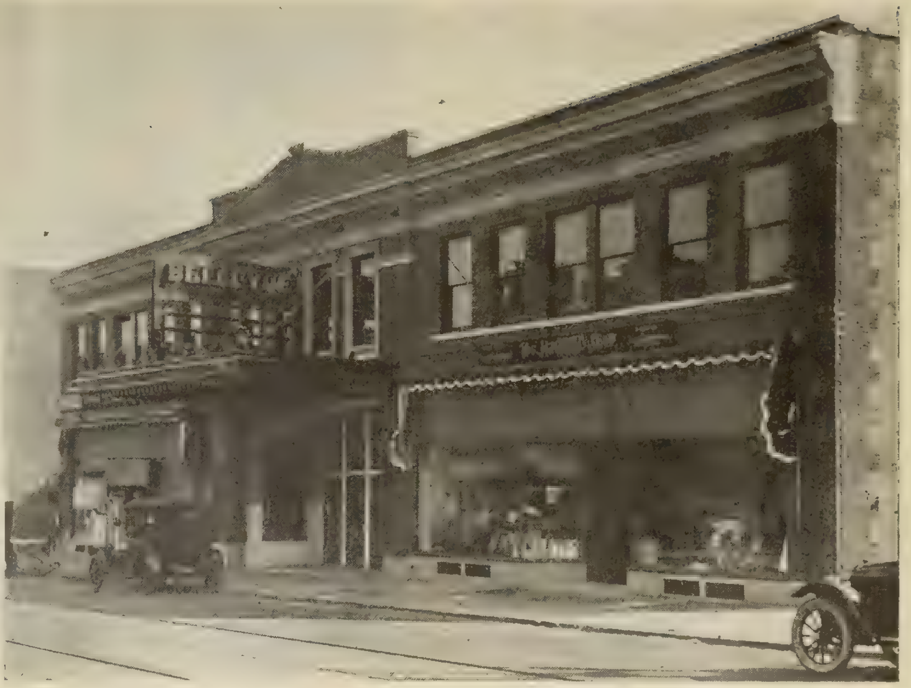

BELLEVUE THEATRE, NIAGARA FALLS, N. Y.
A new 1,800 seat house in which two Power's projectors have been installed.

Western New York State Is Busily Building Its Fine New Theatres

THE recently opened Bellevue Theatre, 1711 Main street, Niagara Falls, N. Y., has a seating capacity of 1450 on the main floor and 350 in the loges. It is operated by the Bellevue Theatre Corporation. D. H. Finke, formerly of the Palace, Schenectady, is the managing director.

Two modern stores are located on each side of the front entrance and the second story is occupied by five offices. From the entrance one passes into a wide and handsome vestibule, which in turn leads to an ornate lobby. The foyer beyond is finished in cypress and is carpeted in rich rugs. The balcony directly above the rear of the house is given over entirely to box seats.

The stage is twenty by forty-five feet The dimensions of the house are one hundred by one hundred and fifty feet. Leon Lempert, of Rochester, was the architect and Wright & Kremers, of Niagara Falls, the builders.

The house is illuminated throughout by the indirect system. Two Powers machines are used in the projection room, where O. A. Brewster is in charge.

The interior is attractive. The lower portion of the walls is in an all-over pattern of rose color. Above this they are panelled with fluted pilasters. The ceiling has been broken up into a series of panels with molded plaster and stenciled patterns. The dome is of a rich blue surrounded by figures of dancing nymphs in silhouette. The rest rooms are cozily furnished.

A large electric sign bearing the name of the theatre surmounts the marquee. On it are also announced the attractions. An automatic ticket selling machine is used. The Bellevue gives three shows a day and the admission prices are 15 and 25 at matinees and 25 and 40 evenings.

Cataract Contracts Are Let

All contracts have been let for the new Strand Theatre now being erected in Falls street, Niagara Falls, N. Y., by the Cataract Theatre Corporation.

Five hundred and fifty tons of steel will be needed to complete the structure. The order for terra cotta has been placed with the Atlantic Terra Cotta Company of Perth Amboy, N. J.

Wright & Kremers, Inc., of Niagara Falls, have secured the building contract.

The interior will be a reproduction of the Tivoli, Chicago. The front of the building will be entirely of terra cotta. It is estimated that the new Strand will cost almost $1,000,000. A. C. Hayman, of the Cataract Theatre, Niagara Falls, and Joseph A. Schuchert, Buffalo promoter, are among the principal stockholders.

The new Lafayette Square Theatre, which erected by the Monumental Theatre Corporation in Washington street, near Broadway, Buffalo, will open around Christmas time, according to a mammoth sign which has been placed on the large office building next to the house.

The Lock City Theatres, Inc., of Lockport, N. Y., has opened offices in the Murphy building, East avenue and Elm street, where plans for their new theatre are ready for inspection.

Across the border, the Niagara Grand Theatre, Ltd., is building a new theatre in Niagara Falls, Ont., which will cost $250,000. It will have a seating capacity of 1800 and be located at the corner of Queen street and Buckley avenue. There will be four stores on the Queen street front and eight apartments on the upper floor. It is expected that the house will be ready by March next.

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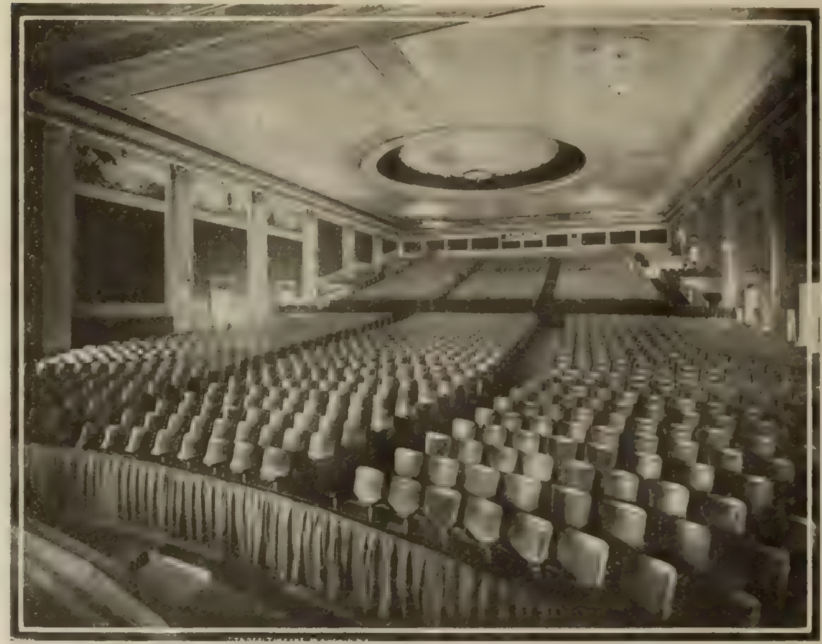

STRAND THEATRE, PLAINFIELD, N. J.
As equipped with seating furnished by the Stanley Frame Company.

Kornicker's Company Has Entered the Picture Theatre Seating Field

THE Stanley Frame Company, 729 Seventh avenue, New York, which has won well deserved recognition for the artistic excellence and high quality of its lobby fixtures and displays has added a complete line of theatre seating to its now famous fittings for the front of the house.

The Stanley seating comprises veneer, bent wood and upholstered chairs for the floor of the house and loge, box and rest room and foyer seats. These may be obtained in various finishes and styles of upholstery to harmonize with the house design and decorations.

No small factor in the growing popularity of the Stanley lobby displays has been that each individual outfit is designed especially with reference to the type of house in which it is to be installed. Arnold Kornicker, president of the Stanley Frame Company, is an artist of much ability and his subordinates in the designing department are all skilled men with a thorough knowledge of picture theatre requirements.

The same careful consideration of fitness applies to the Stanley Company's handling of the seating problem for its customers and every house is equipped with a view to obtaining the proper harmony between the architecture and decorations and the house seating.

No Order Too Large

No order is too large for the Stanley facilities and none too small to receive the careful attention and consideration of the Stanley executives.

Many important seating contracts are reported by President Kornicker as having recently been secured by the Stanley Company and his concern has also met with gratifying success in its efforts to popularize its products in England, France and other trans-Atlantic countries.

The Barrett Memorial Hall Is Simplexized

While on a recent business trip to Barre, Vermont, Stephen E. Slye, manager of the Barrett Memorial Hall, South Strafford, visited the new Park Theatre and through the courtesy of A. B. Carter, the manager, was shown all over the house and its operating room equipped with two regular type motor driven Simplex projectors.

He was so impressed that he decided that his community, while small, should have motion pictures also. Accordingly he arranged with Hicks & Pryce, the ex-distributors of Simplex projectors for Maine, New Hampshire and Vermont to forward to him at an early date one of the latest type of Simplex projectors for the Barrett Memorial Hall.

This hall, which has a seating capacity of 220, was given to the town of South Strafford as a memorial from Col. Barrett. No electricity is available in the town but a small generating plant installed in the hall furnishes the electricity for projecting a clear nine by twelve foot picture on a canvas screen with the Simplex at forty-five feet.

BARRET MEMORIAL HALL
In which a Simplex furnishes the projection

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Eastman Positive Film

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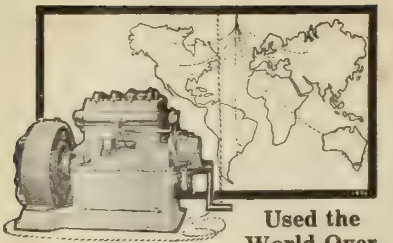

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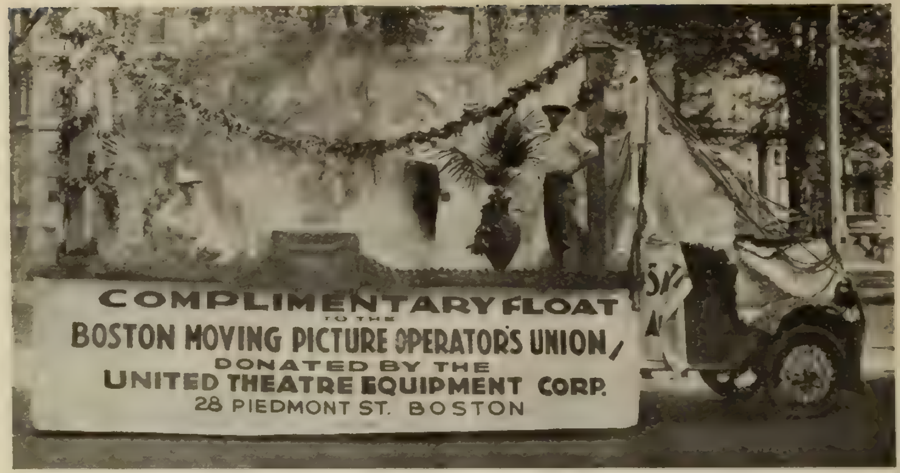
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THE U. T. E. FLOAT IN BOSTON'S LABOR DAY PARADE
The demonstrator is proving the fireproof features of the U. T. E. Proctor Automatic Projector

Charleston Will Have a New House This Fall

Charleston, S. C., is the home of the Pastime Amusement Company, of which Albert Sottile is president.

At present this company has five theatres, all of which are equipped with Simplex Projectors, installed through the Lucas Theatre Supply Company of Atlanta, Ga., who have the exclusive selling rights for Simplex Projectors in Dixie.

As the Pastime Amusement Company will open its sixth theatre this fall, S. D. Easterby, general efficiency man for the company, has beeen scouting the country for ideas that could be incorporated in the new house which would add beauty and comfort to same.

While in New York, Easterby visited the Simplex Factory, Capitol Theatre and Cinema Quipment Center. Mrs. Easterby, who accompanied her husband, was busy taking in organ recitals and visiting organ factories, as upon her judgment will rest to a large degree the selection of the organ for the new theatre.

S. A. Wall and H. R. Meyer, projectionists with the above company, were also recent visitors to New York and spent considerable time at the Simplex factory, watching the making and assembling of Simplex projectors.

U. T. E.'s New Projector Joins Parade in Boston

In the annual Labor Day parade, held in Boston, the division headed by the Moving Picture Machine Operators' Local attracted much attention. The operators carried a huge American flag and closely following were auto trucks showing motion picture machines and equipment.

The second float in line ,that of the Boston Branch of the United Theatre Equipment Corporation, was fitted in a unique manner with a U. T. E. Proctor Automatic Projector, so arranged as to prove to the public the fact that this is an absolutely fireproof motion picture projector.

The "Boston Post" made the following comment: "The second float showed the admirable safeguards from fire with which the projectors are now supplied."

Baird's For Roosevelt

The new Roosevelt Theatre, at 150 Summit avenue, West Hoboken, N. J., has equipped its projection room with Baird motion picture machines, built by the Baird Motion Picture Machine Company, of Newark, N. J.

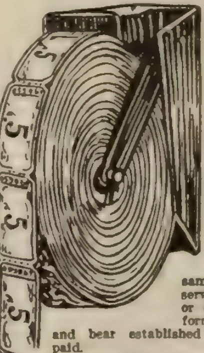
Kliegl Brothers Move

On September 1, the Universal Electric Theatre Lighting Company, Kliegl Brothers, moved to its new four-story building at 321 West 50th street, New York City.

It Was Marshall, Not Dallas

In the article on tools which appeared on page 106 of our September 3 issue we stated that F. A. Alexander's theatre was located in Dallas.

We were in error. Mr. Alexander's Queen is a Marshall, Texas, house.



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After a strenuous summer it would be wise to make an early investigation of the condition of your Ventilation equipment, also, take a look at your Heating plant. Heating and Ventilation is an important part of your theatre equipment and deserves close attention. Perhaps you contemplate the installation of a new equipment. If so, Sturtevant can supply your needs whether your theatre is large or small.

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Stereopticon views can be printed on a film, and by using this film in the Projectoscope a series of such views may be shown, each as long as desired, with no chance of their sequence being broken, or one getting in wrong side up.

For educational or propagandist work of any kind, no portable Projector should be considered that does not permit the showing of bright, sharp, "still" pictures.

COMING SOON! The American Ace will soon be ready for delivery. It is somewhat larger, stronger, more powerful. No machine of any size surpasses it in beauty of design, quality of material or perfection of workmanship and finish. It is the highest class portable projector ever made.

If you are interested in a portable machine suited to good sized auditoriums as well as small rooms, watch for future announcements.

American Projecting Co.
SAMUEL S. HUTCHINSON, President
6260 Broadway CHICAGO

(1646A)

Directed by the Officers of the Pioneer in Motion Picture Making—the American Film Co. INCORPORATED

CLASSIFIED ADVERTISEMENTS * COST LITTLE — DO MUCH *

SITUATIONS and HELP WANTED 3c per word | ALL OTHER COMMERCIAL ADVERTISING 5c per word | Not less than twenty words accepted

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OPERATOR, ten years' experience; non-union; will go anywhere; faithfulness and steady work will be highly appreciated; reasonable wages; state all in first letter. Daniels, P. O. Box 400, Braddock, Pennsylvania.

FIRST-CLASS THEATRE ORGANIST desires engagement. Experienced picture player. Splendid library. State hours, organ make and size. Wire or write H. Ramos, 21 Arden St., N. Y. City.

PROJECTIONIST desires permanent position; five years' experience on Powers and Simplex machines. Good mechanic. Write or wire. E. E. Werst, Forestport, N. Y.

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WANTED—GOOD SECOND-HAND motion picture camera complete with lenses, tripod, carrying case and magazine. Prefer Bell & Howell, Akeley, Wilart or Pathe. Give complete description as to condition and extent of outfit, price and terms. T. H. White, 842 E. 79th St., Cleveland, Ohio.

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FOR SALE: "The Vampires," 27 reels; "The Liberator," 24 reels; "Demon's Shadow," 20 reels; "Perils of Girl Reporters," 30 reels; "The Grey Seal," 32 reels; also, "The Submarine Eye," 8 reels; "The Painted Doll," (6); "Out of the Night," (6); 'Cycle of Fate," (5); "Marriage," (5); also very large selection other Serials, Features, Comedies, Cartoons, Educationals, etc. Guaranty Pictures Co., 130 West 46th st., New York.

WE HAVE thousands of films. 1-7 reels; comedies, dramas, Westerns, serials. Claire Productions, 60 Graham Av., Brooklyn, New York.

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FIVE THOUSAND YARDS Battleship Linoleum; four thousand of best grade cork carpet Government surplus stock at less than wholesale prices. Redington Co., Scranton, Pa.

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LOS ANGELES, CAL.—Rellimeo Film Syndicate has been organized with $1,000,000 capital.

LOS ANGELES, CAL.—Rupert Julian Productions, Inc., has been organized with $600,000 capital.

WILMINGTON, DEL.—Aldine Theatre Company, of Delaware, has been organized with $200,000 capital to conduct places of amusement.

WILMINGTON, DEL.—Castle Amusement Company has been organized with $250,000 capital, to conduct places of amusement.

WILMINGTON, DEL.—All-American Photoplays, Inc., has been organized with $200,000 capital to produce moving pictures.

WILMINGTON, DEL.—Beyer Film & Production Corporation has been organized with $100,000 capital to own and produce moving pictures.

WILMINGTON, DEL.—Keystone Film & Supply Company, Inc., has been organized with $150,000 capital.

WILMINGTON, DEL.—Klazay Film Company has been organized with $200,000 capital to conduct places of amusement.

WILMINGTON, DEL.—Meridian Amusement Company has been organized with $700,000 capital to conduct places of amusement.

WILMINGTON, DEL.—Producers' Film Company has been organized with $1,000,000 capital to manufacture cameras, films, etc.

GALATIA, ILL.—H. T. Towle, Dr. G. C. Stephens and others have formed company with $15,000 capital to erect theatre.

LYNN, MASS.—Standard Photoplay Company, Inc., has been organized with $100,000 capital by Harry Standard, Issac H. and Hattie Greenberg, Brookline.

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I CAN TELL YOU

how to get better pictures—and that means repeat patrons! I can give your projectionist tips on handling his machines that will save you money. I can show you

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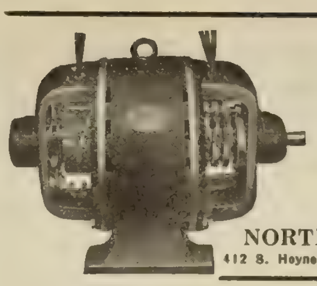

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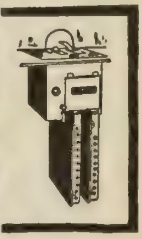

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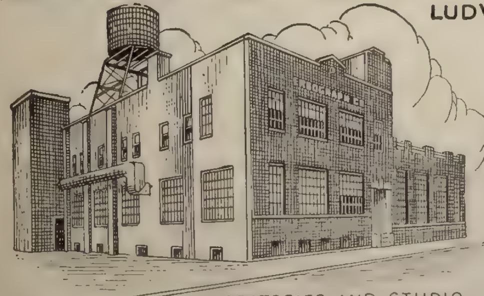

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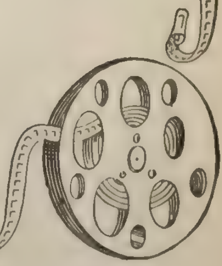

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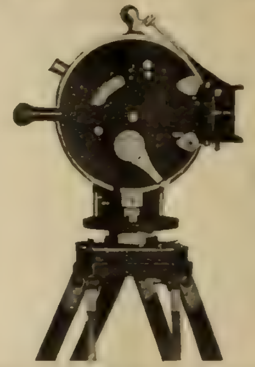

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Write for our catalogue.

Akeley Camera, Inc.
250 West 49th St., New York City

Puts the Movie Into Action

EMPLOYING MOTION PICTURES

The steady growth of motion pictures is such that, to deter the purchase of a projector because of doubt is to unconsciously hamper the development of one of the three factors to progress.

Broaden the mental scope of the child in the school—arouse a dormant public from its lethargy, in the church—stimulate a sales creating activity in the commercial field—all of these can be accomplished through the application of the motion picture.

By employing

The DeVry Portable Motion Picture Projector

to "put the movie into action" you are assured not only of a projector that has reached the highest stage of perfection, but you are also assured of the co-operation of an organization whose never ceasing efforts will make possible the success of YOUR application of motion pictures to your particular problem. Ask for demonstration from our nearest distributor or

Write today for Catalogue.

THE DEVRY CORPORATION
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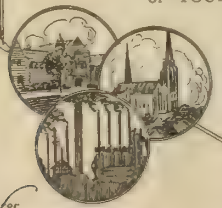

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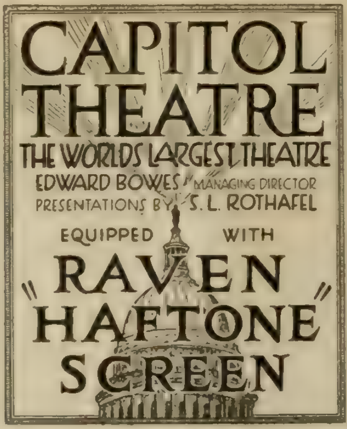

CAPITOL THEATRE
THE WORLDS LARGEST THEATRE
EDWARD BOWES MANAGING DIRECTOR
PRESENTATIONS BY S. L. ROTHAFEL
EQUIPPED WITH
"RAVEN HAFTONE" SCREEN

What F. H. Richardson Says in the Moving Picture World, Sept. 10, 1921 Regarding the

RAVEN "HAFTONE" SCREEN

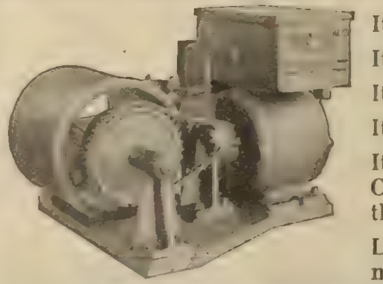
The Raven Screen Company has submitted to the department samples of the very excellent screen surface it is putting out. The surface consists of a very finely woven cloth facing, carried on a backing of rubberized material.

The surface seems to be about as nearly a perfectly devised one as it would be possible to get. The surfacing material is very thin, but between it and the rubberized backing is a filling of some sort, so that the screen presents a **dead white** and very finely grained projection surface.

The material is very flexible, or perhaps we might better say **pliable.** The makers claim that **it may be laundered, the same as a linen sheet.**

For a portable screen we do not believe that the surface under discussion could be materially improved upon. For a traveling exhibitor it is ideal, and for the theatre the **surface certainly would give an artistic picture, with no appreciable fade-away presenting.**

Raven Screen Corporation
One Hundred Sixty-Five Broadway, New York



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It's Positive.
It's Foolproof.
It's Economical.
It's Creating Satisfied Customers Throughout the United States.
Let us send you the names of a few of them.

You can't move a curtain evenly by hand like you can with the Vallen Automatic Curtain Machine.

E. J. VALLEN ELECTRICAL COMPANY
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317 East 34th St— New York

"Power's Governor Type Mechanical Speed Control Is Very Simple and Works Perfectly" Says F. H. Richardson

Progress
DEPEND UPON POWER'S

The Noted Editor of the Projection Department of Moving Picture World

THE NEW POWER'S SPEED CONTROL

F. H. RICHARDSON

MOVING PICTURE WORLD, SEPT. 17TH, 1921

The Nicholas Power Company is out with **a new and exceedingly unique projector mechanism speed control,** which combines a mechanism almost exactly similar to the take-up friction device now in use on the Power's Projector and a spring-actuated engine governor.

The control **has been thoroughly tested out,** and we may accept the fact that the Power Company is willing to supersede its old type speed control with the new as pretty conclusive evidence that the **new control is all right.**

Looking at Figure 1 we see shaft M, on either end of which are collars P and Q. This shaft runs in bearings N and U. All parts between pulley A and part B, including ball bearings O, G and F, are mounted on shaft M, but are not in any way attached thereto.

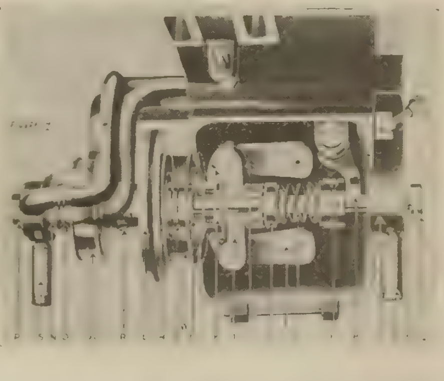
Get it clearly in your mind that these parts simply use shaft M as a spindle upon which to revolve.

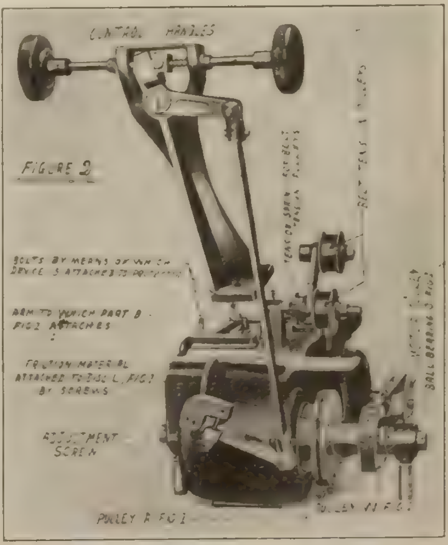
The action of the governor is as follows: The driving motor is belted directly to pulley A, which accommodates a ⅝-inch flat belt. This pulley, together with part L and the disc or face of friction material attached rigidly thereto by means of screws, form one part and revolve as a unit.

Part B is a fork which forms the lower end of the speed control handle used by the projectionist. Part F is a ball bearing, as are also parts G and O. These three bearings ride on shaft M. They do not, however, carry any part of the machinery, but act as thrust bearings to accommodate the difference in movement between parts A-L and all other revolving parts of the mechanism. In other words, they carry the end thrust, which is the basic principle upon which the whole device operates.

How It Operates

When the projectionist's speed control handle is in the position which stops the projector mechanism, fork B is moved back away from thrust ball bearing F. When the projectionist's speed control handle is in a position which starts the projector mechanism, fork B is moved against thrust bearing F, shoving it endwise and compressing coil spring C, which brings part L and H together under pressure. The projector is driven by a ⅝-inch flat belt operating on pulley W, which is a part of disc H.




CONTROL HANDLES
FIGURE 2
BOLTS BY MEANS OF WHICH DEVICE IS ATTACHED TO PROJECTOR
ARM TO WHICH PART B FIG 1 ATTACHES
FRICTION MATERIAL ATTACHED TO DISC L, FIG 1 BY SCREWS
ADJUSTMENT SCREW
PULLEY A FIG 1
PULLEY W FIG 1
BALL BEARING G FIG 1

Now look at Figure 1 for a moment. Pulley A and disc L are driven direct from the motor, as per Figure 2. Coil spring C being compressed by part B, brings discs H and L together under pressure, the amount of pressure depending upon the amount of force exerted by coil spring C. The projector mechanism being driven by pulley W, we may easily understand that when the pressure between the two friction discs becomes sufficient, the projector mechanism will be started.

Where the Governor Comes In

And here is where governor I comes in. Governor weights I J, being subject to centrifugal force, the tendency is, of course, to throw them outward, and thus to pull part K towards coil spring C, thus compressing spring C and reducing the pressure between parts L and H.

When it is desired to drive the projector at a certain rate of speed the projectionist sets his control handle in the proper position, which will cause spring C to exert just enough pressure so that when the speed reaches the desired point, governor weights I J will exert sufficient force to relieve the pressure between discs L and H, and thus prevent the speed of the projector mechanism going beyond the desired limit.

This sounds a bit complicated, but **it really is very simple,** also **it works perfectly.**

As we before said, the device **has been thoroughly tested** by the Nicholas Power Company. **There seems to be nothing likely to get out of order, and we congratulate the company on the improvement** thus accomplished in the Power Projector.